

TWENTY-EIGHT PAGES



# THE NEW YORK



# DRAMATIC MIRROR

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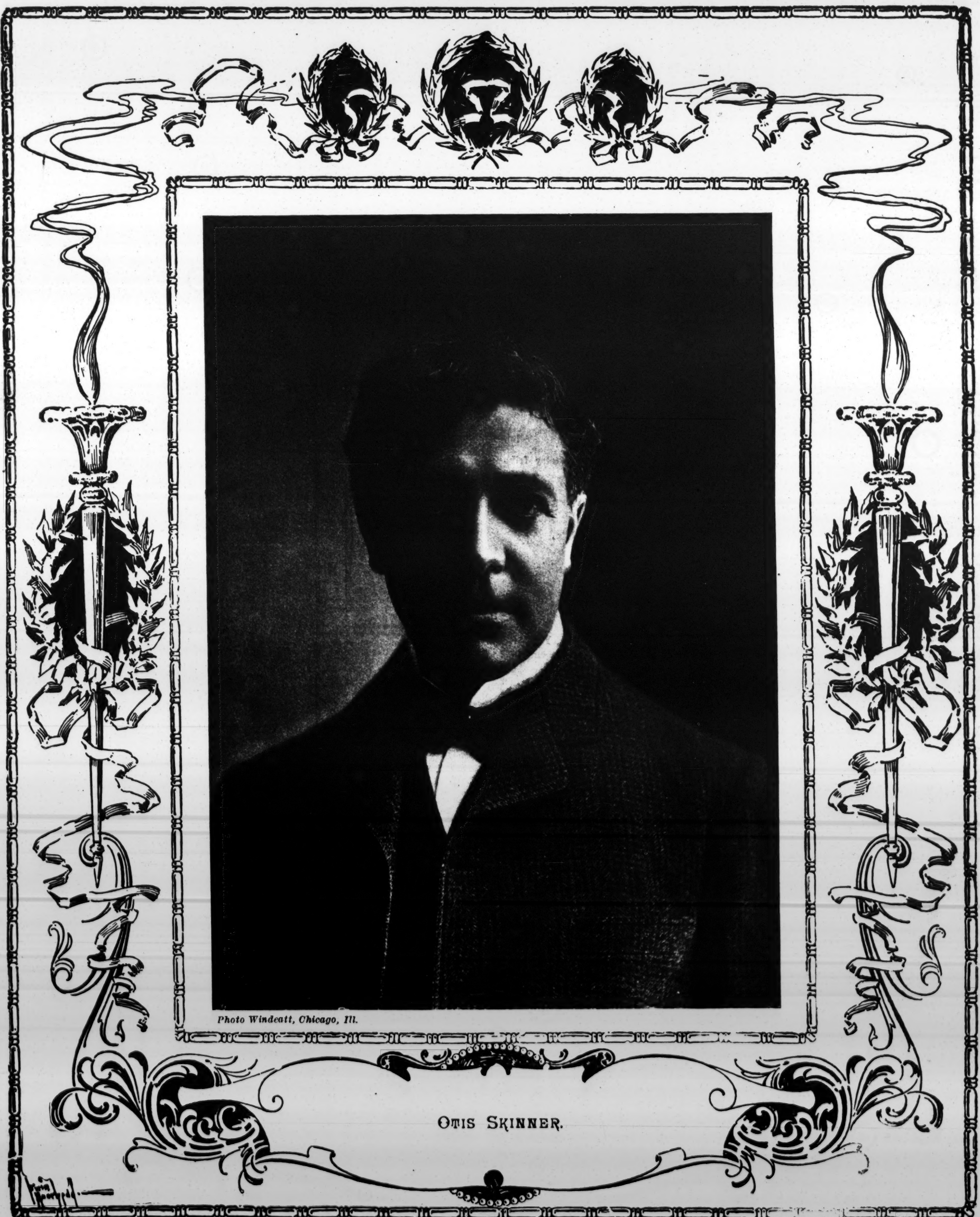


Photo Windcott, Chicago, Ill.

OTIS SKINNER.



## THE MATINEE GIRL



THE scene was a soda-water fountain at a fashionable chemist's, where the huge glass bottles in the windows and the electric globes are a deep rose color, to make the transient female customers look lovely. The time was after the matinee. The *dramatis personae* were the formerly rotund, now petite, prima donna, Nella Bergen, and the sympathetic chemist.

"One more," said Miss Bergen, and the sympathetic chemist drew a third ice-cream soda.

"Awful, isn't it?" said the recently slender Miss Bergen. "But I do this sometimes. I'll take a six-mile walk in the morning for penance."

And she explained to the sympathetic chemist how she had gotten rid of fifty odd pounds. It happened in England, where so many American footlight frequenters drop their excess weight. Maxine Elliott sailed last year with many avoidupous impedimenta. She returned to Her Own Way a lighter and a blither woman, *sans* hips, at least appearances in hips; *sans* everything else that makes a woman ungrateful and suggests the imminent approach of middle age. Asked to tell what had brought about this startling shrinkage, Miss Elliott said: "What did I do? Nothing."

"I gave up sweets," she said, "and exercised, exercised, exercised."

Sometimes in desperate moments of craving for saccharine indulgence she goes to an ice-cream soda palace and defies the fates that govern fatness. With the second or third consecutive ice-cream soda conscience fills her path with the mournful shadows of broken promises.

"I'll walk six miles in the morning and exercise, exercise, exercise all day," she promises ere the shadows of broken promises depart.

Virginia Harned parted with cumbering ounces before she played Iris for the same reason that Ella Wheeler Wilcox subsisted solely on milk for some torturing weeks.

"It would never do for a poet of passion to be fat," said Mrs. Wilcox, and Miss Harned fitted the edict to her priestess of passion, Iris. Had Elita Proctor Otis banted before playing the siren in *Woman and Wine* her seduction of the simple young man from the country would have been more convincing. Sirens may be plump, but not ponderous.

"Exercise and less food" is Miss Harned's formula, with the added word of caution: "Give yourself enough time to reduce naturally. You did not take on your weight in a day."

It is beyond question true that Julia Marlowe as Juliet is lighter by much than she was as Parthenia. 'Twas long, lonely tramps in the lanes of old England and her up-State country home and a painful and rigorous attention to the newest and modernest "health foods" that did it.

If you are nervous about ghosts it would be wise to not come upon Mrs. Jackson Gouraud too suddenly in the foyer on a first-night. It is a bit ghostly to come upon what is left of her after the Sandow treatment in London, without preparations.

Where are the pounds of yesterday? Gone, eighty of them, buried in that grave of vanished portliness, England.

"It would be hard to say just what the Sandow treatment is," said Mrs. Gouraud. "It is the maiest system of elaborate exercises you can imagine. Sandow, the strong man, taught me them."

But eighty pounds went by way of Sandow and long walks in trotter skirts and stout, thick soled boots.

A fashionable woman photographer seen as often at grand opera as Mrs. Gouraud at first-nights at the theatre has decreased gracefully and taken on girlish proportions within the year.

"I have done without potatoes," she said. "I am so used to it now that I don't miss them any more. And I have walked."

"Exercise before the open window of your bedroom every morning, no matter what the weather," said Dr. Carleton Simon to a puffing patient with three chins. "I don't care for walking for you. It only increases the lower part of the body" (her's were appalling). And learn this list by heart and obey it, dear madame, as you should obey the Ten Commandments:

Obesity patients may take:  
Flesh: Nearly all fresh fish, boiled.  
Meats: Lean beef, mutton or lamb, chicken, game (sparingly).  
Eggs: Boiled or poached on toast.  
Farinaceous: Stale bread, dry toast or crusts (sparingly).  
Vegetables: Spinach, lettuce, celery, cress, asparagus, cauliflower, onions, white cabbage, tomatoes, radishes, olives.  
Desserts: Ripe fruits only—acid varieties preferable.  
Drinks: One cup of tea or coffee, without milk, cream or sugar, or one glass of pure water, slipped at end of the meal.  
They must not take: Soups, salmon, bluefish, eels, salt fish, pork, veal, sausage, made dishes, fats, potatoes, macaroni, oatmeal, hominy, spices, rice, beets, carrots, turnips, parsnips, puddings, pies, pastry, cakes, sugars, sweets, milk, cream, malt or spirituous liquors, beers, sweet wines, champagne.

Be sure to have that obesity remedy analyzed by a chemist who has grown up in your family, or has a pecuniary interest in keep-

ing you alive, if you insist upon taking the most risky route to thinness.

As authority for drinking the normal amount of water, every one should drink two and a half or three quarts a day, as an aid in thinning. I have one of the most eminent physicians in New York, who says if his wife permitted herself to weigh over one hundred and forty-five pounds he would leave her, and whose creed is "It is a disgrace to be fat."

In all things be moderate is golden advice applying to reduction of weight. A girl who wanted to "get thin so that I can get an engagement," fasted for ten days, except for drinking that first cousin of vinegar, white wine, until she was continuously tipsy. She who had always taken a car to go to the shops three block away walked five miles a day, and pinched herself if she felt sleepy. Sternly eschewing the pink silk peignoir habit, she wore tight corsets from dawn until past midnight. She had herself pummeled by a *masseuse*, who kneaded to the bone. After two weeks of relentless, systematic torture she stepped from the scales twenty-seven pounds lighter.

But her face was like that of Lady Macbeth in the sleep walking scene, and she didn't get the engagement. Cause? She had contracted pneumonia and the doctor shipped her off to the Bermudas to save her life.

If your belts need frequent widening and you have rare glimpses of your feet, if your figure resembles in its undulations the heaving main, and to pick a pin from the floor is awkwardness and poignant pain, reduce, but reduce deliberately and with wisdom.

If you were built on the pattern of a circle, don't take a narrow parallelogram as a model. Your transformed self will be inartistic, even comic valentine.

Be leisurely in reducing as we are about paying our rent and other painful necessities imposed by a heartless society. But keep at it and in due time you shall less afflict the scales, if ye forsake not diet and exercise.

Which homely truths are respectfully submitted to Herbert Kelcey.

It was Sir Henry Irving, or one of his peers, who said that the simpler the acting seems the more study and work it represents. David Warfield in *The Music Master* is glorious proof of the truth of his dictum.

New York was astounded by the audacity of George Bernard Shaw's *How He Lied to Her Husband*, the playlet in which he criticized his own *Candida* and Arnold Daly burlesqued his own role in that play. The critics spent all their adjectives in the review of the startling boomerangette and the word they used most was original. But the idea of a playwright ridiculing in dramatic form a previous play is not new. Wycherly did the same sort of juggling with *The Plain Dealer* and *The Country Wife*, and he had it from his master, Molière.

"What ails you?" the leader of the Amazons asked a famous comedienne.

"Why?"

"I wouldn't know your face if I met it under a searchlight. It looks so quiet and sad."

"I'm resting it," said the comedienne.

"I went to see Joseph Entangled last night," observed the Thoughtful Actor. He was calling at the Broadway hostelry frivolous souls call "The Abdomen."

"Yes?" returned the Actor Who Sleeps All Day.

"Yes, and something that was very apparent gratified me."

"And that was?"

"That Henry Miller has fallen out of love."

"With whom?"

"With his voice. For years Henry cherished three fine, luscious notes and nearly sacrificed his career as an actor for them. But this season he has turned fickle. He has forgotten his voice. He cares no more for it than the audience does, and all is well—at least, better."

THE MATINEE GIRL.

HEDDA GABLER TO SUCCEED BECKY SHARP.

Mrs. Flske and the Manhattan company will make the second offering of their season at the Manhattan Theatre on Thursday, Nov. 17, when Mrs. Hedda Gabler will be presented for four weeks only. Becky Sharp, which has had its run extended on account of its success, will continue the bill until Wednesday evening, Nov. 16. When Mrs. Flske acted Hedda Gabler for a week at the Manhattan a year ago it surprised those who thought that Ibsen appealed only to a cult by crowding the theatre with audiences that were thrilled and fascinated by the play and its interpretation. In the forthcoming performances the cast will be undoubtedly the most remarkable that ever appeared here in an Ibsen play. John Mason will be the Elert Lovborg, and George Arliss the Assessor Brack, while William B. Mack will again play Tesman, in which he made such a hit last season. Laura McGilvray will have the role of Mrs. Elvsted; Mary Madern continues as Aunt Julia, and Emily Stevens will play Berta. There will be a complete new setting for the play.

PROBATING OF MCVICKAR WILL.

The will of Mrs. J. H. McVickar was probated in Chicago on Oct. 17. Mrs. Clara E. Gamble, through her attorney, entered a protest which may result in a contest. It appears that Mrs. McVickar's first will gave Mrs. Gamble three-fourths of the estate and one-fourth to Horace McVickar, the stepson of the testator. The second will, drawn Sept. 13, 1903, which was the one probated, gave Mr. McVickar the bulk of the fortune and Mrs. Gamble the residue. Attorney Bayley, who drew both wills, testified that Mrs. McVickar was of sound mind at the time both wills were drawn, and requested the drawing of the second one, as she felt that she had not done justice to her husband's son, Dr. Ziegler, who attended Mrs. McVickar for several months prior to her death, did not take part in the proceedings last week.

ENGLISH PARSIFAL CAST.

The casts for the first two performances of Parsifal in English, given yesterday and to-day (Tuesday) are: Monday, Mme. Kirby-Lunn, Kundry; Alois Pennarini, Parsifal; Putnam Griswold, Gurnemanz; Johannes Bischoff, Amfortas; Robert Kent Parker, Titurel; Florence Wickham, The Voice. The Equivres were: Jennie Heller, Elsa Van der Voort, Alfred Kappeler and Mr. Kelly, and the flower maidens: Pearl Gusman, Harriet Cropper, Celeste Wynne, Margaret Liddell, Florence Wickham and Charlotte George. Mr. Rothwell conducted at the first performance. On Tuesday night Mme. Hanna Mara succeeds Kirby-Lunn as Kundry, Francis MacLennan sings Parsifal, Francis Egenleff, Amfortas; Otley Cranston, Gurnemanz, and Homer Lind, Klingsor. Mr. Grimm will conduct.

WALLACE SHAW COMPLETES WORLD TOUR.

Wallace Shaw and Mrs. Shaw (Christine Hill), the leading character actor and the character actress of the Neill-Frawley company—later the Frawley company—returned to New York a fortnight ago from a two years' tour around the world. As the foreign grand opera celebrities are wont to remark when they trip down the gang plank, they are "very happy to be back in dear old New York again." And Mr. Shaw supplements that conventional statement with the very practical and emphatic statement that "an actor who can't make money in America can't make money anywhere." But this is not to say that Mr. Shaw regards his experience as unprofitable. On the contrary, he had a most interesting journey, full of agreeable incidents and punctuated with many joyous occasions.

"We sailed from San Francisco," said Mr. Shaw to a *Mirror* reporter, "on Aug. 31, 1902, on the new steamship *Korea*, which then made her maiden trip. The company numbered twenty-one people, and our repertoire consisted of about as many plays. After playing in Honolulu, then in Japan, then in Shanghai and Hong Kong, we went in the buxom steamer which is locally known as 'Rolling Rosey' to Manila, which was our objective point and where we were booked for a season of twenty-eight weeks on a guarantee of \$3,000 the week, with fares both ways. We played only two weeks, however, in Manila, because it must be confessed, business was bad. Cholera was raging in the place, and had it not been for the American army and navy we should have played to empty benches.

"From Manila we made a two thousand mile jump to play two nights in Singapore. Then we jumped one thousand miles to play one night in Penang. Then came Calcutta. Calcutta was a gold mine. We followed the Brough company there, and happened just in the nick of time to catch the tourists who had been attending the Durbar. For six weeks, by some miracle, the weather remained cool and we played to splendid business. Next came Rangoon, 'the city of pagodas,' which proved a city of prosperity for us. We played eleven performances in Jubilee Hall, the rental of which was \$10 the performance, and our receipts were \$13,000. Then we went to Ceylon for two weeks, but, owing to extremely hot weather, we did poor business.

"From Ceylon we went to Australia to play a long season under Mr. Williamson's management. Six weeks of poor business in Melbourne were followed by nine fair weeks in Sydney. The reason for our poor success in Australia was that the country was suffering from seven years of dry weather and labor strikes, and the Government railways. To a considerable degree, however, was our disappointment in a business way tempered by the fine hospitality of the people. In Sydney we played at the Palace Theatre—a magnificent playhouse that was built entirely with money not called for by persons winning prizes in the Melbourne Cup races. The wide interest in horse-racing in Australia is, by the way, a cause of astonishment to the visitor.

"After our experiences in Australia we went to New Zealand, where we played six bad weeks and two good weeks. The firm of Neill and Frawley was dissolved at the close of the New Zealand engagement. Mr. Neill returned to America and our organization became the Frawley company. We jumped back to Melbourne and there caught a steamer for South Africa. Arriving at Cape Town, we opened in Arizona and played a four weeks' engagement, presenting *Secret Service*, *Sherlock Holmes*, and *Madame Sans Gene*. Next we played a very profitable engagement in Johannesburg, despite bad weather. Then came three weeks of bad business in Pretoria, which was followed by seventeen weeks of ill success in Maritzburg, Durban, Kimberley, and Cape Town. Luckily for us, several American war-ships were in Cape Town, and consequently our business there was good. We closed finally at Durban on Sept. 25, and the members of the company separated to return by various routes to America.

"In my opinion South Africa and Australia are, at the present time, poor places for American dramatic companies. South Africa is especially bad owing to the effects of the war. The country is poor, and the only entertainments largely patronized are the vaudeville and variety. As I said before, I shall be content hereafter to remain in America and leave the delights of foreign travel to some other fellow."

BROOKLYN'S NEW ACADEMY OF MUSIC.

Such excellent progress has been made by the committee appointed to secure subscriptions for a new Academy of Music to replace the one destroyed by fire eleven months ago that it is hoped to commemorate the first anniversary of the fire by first steps toward the erection of the new building.

The capitalization is \$1,000,000, divided into 10,000 shares offered for public subscription. In a statement just received, Willis L. Ogden, chairman of the Executive Committee of the citizens' organization, announces that \$502,600 has been subscribed by 345 individuals. This is more than one-half the necessary sum, which should be soon complete, for the object is a most worthy one. Brooklyn has a population of 1,400,000, but no great building which can be used as the old one was, for educational, musical or political assemblies and social functions. Many rentals are already secured. The plans involve the acquisition of a plot of ground 200 by 300 feet and accessible from all parts of Brooklyn. The structure will contain a large hall capable of seating 3,000 and a smaller one for 1,000.

The officers are: Chairman, Charles A. Schleren; Vice-Chairman, Martin W. Littleton; Treasurer, Crowell Hadden; Secretary, S. Giffard Nelson. Inquiries addressed to Willis L. Ogden, 1217 Temple Bar, chairman of the Executive Committee, will receive prompt attention.

DANIEL SULLY'S PLANS.

Daniel Sully closed his season with *The Chief Justice* in New London, Conn., Oct. 18, and brought his company to New York to prepare for the tour of his new play, *Our Pastor*. He will reopen at Wilkes-Barre, Pa., Nov. 8. The new play was presented for the first time at Worcester, Mass., Oct. 12, as noted in *This Mirror*, and the result induced Willis E. Boyer, Mr. Sully's manager, to shelve *The Chief Justice* and devote all his energies to getting *Our Pastor* ready for the road as early as possible. Mr. Sully is happy in the knowledge that he has found a worthy successor to *The Parish Priest*, and says that in his judgment the new play is the best he has ever produced.

DOLMETSCH AGAIN.

Arnold Dolmetsch, whose concerts of old music on archaic instruments the season before last in the Manhattan Theatre are well remembered, will give four concerts in that house this season on the afternoons of Nov. 9, 14 and 21 and on Sunday evening, Nov. 20. In addition to these Mr. Dolmetsch will give two evening concerts in Mendelssohn Hall on Nov. 11 and on Thanksgiving Day. He will be assisted by Mrs. Dolmetsch and Kathleen Salmon.

FOUR YEARS.

Charles D. Castleman, the clerk from Newark who posed as a theatrical agent, lured an amateur from Philadelphia to New York on the promise of securing an engagement for her, and finally robbed her of her money and jewels, was sentenced to four years in Sing Sing last Wednesday by Judge Newburger in the General Sessions Court.

ENGAGEMENTS.

Blanche Adams, for *The Girl from Kay's*. Baby Zyllah Shannon, specially signed for the New York engagement in C. B. Jefferson's *Shadows of a Great City*.

Violet Barney, by the Davidson Stock company, to play the part of Widow Withersley in *Bird Center* when it opens at the Majestic Theatre, Nov. 8.

Louise Sydmet, by Hamlin, Mitchell and Fields, to play the part of Widow Withersley in *Bird Center* when it opens at the Majestic Theatre, Nov. 8.

## REFLECTIONS

Harry Corson Clarke is engaging a company for a tour in His Absent Boy, in which comedy he made a success last year in the West. After the tour Mr. Clarke will play a stock season in a large Western city, and at about Christmas time he expects to produce in Chicago a new melodrama entitled *West of the Missouri*.

Heleen Byron, who originated the leading female role in *Peggy* from Paris, has been engaged by George White to play the title-role in the *Sonne-Burnside* musical comedy, *Sergeant Kitty*, the part originally played at Daly's Theatre by Virginia Earl. *Sergeant Kitty*, revived and revised, will begin a well booked road tour at Elizabeth, N. J., on Nov. 10, and continue South.

Frederic Montague has been released by Al. Woods to be featured by James H. Parker in his production of *Dominick Murray's Escape* from Sing Sing, which opened in Albany, Monday, Oct. 24.

Joseph C. Smith, who staged *The Southerners*, has been engaged by Alfred E. Aarons to direct the production of H. B. Smith's new Oriental comic opera, *A China Doll*. Charles Smith has the direction of the dialogue rehearsal for the principals.

Booth Tarkington has come to New York to spend the Winter. He is writing a series of political stories for *McClure's*.

Maurice Bernhardt's dramatization of *Sienkiewicz's Fire and Sword*, in five acts and eleven tableaux, was elaborately produced Oct. 23 in Paris at the Theatre Sarah Bernhardt. The cables report it a fair melodramatic success, but lacking in literary quality.

Gerhardt Hauptmann's *Florian Geyer*, a historical drama of the peasant's war, which met with stormy opposition and failed in 1896, was revived in an amended form at the Lessing Theatre in Berlin, Oct. 22. Public and critics joined in admiration, and calling the author out repeatedly.

Fay Davis, in *The Rich Mrs. Repton*, will follow W. H. Crane at the Criterion Theatre. *The Wife Without a Smile* will be given when Miss Davis' season ends.

Nan Hanson, after an absence of several seasons from the stage, has resumed professional work and has joined the stock company at the Columbia Music Hall in Boston. Miss Hanson is the wife of Jerrold Shepard, the playwright.

Cameron Clemens is very ill at his home, 45 Bakerfield street, Dorchester, Mass.

Irene Bentley has been forced to retire from the cast of *A China Doll*. She has gone to the Adirondacks for her health.

Madame Rejane's opening bill at the Lyric Theatre Nov. 7 has been changed to *Amoureuse*, a play in three acts by George de Porto Riche and Lolotte, one act, by Melhac and Halévy.

Texas had a Southern night Oct. 26.

May Barrell, after several weeks of severe illness, while in St. Louis, joined Gus Hill's Royal Lilliputians at Louisville, Ky., Oct. 24.

A special matinee performance of *Becky Sharp* will be given at the Manhattan Theatre on Election Day.

Pain's Last Days of Pompeii will close at San Antonio, Texas, Nov. 2. W. S. Maguire, its advertising and excursion agent, closed at Vaco on Oct. 17, and returned to New York, where he will organize a company to play Northern New York and Canada at popular prices, after election.

Fred A. J. Dunwick, a hypnotist and theatrical manager, who quit the road about seven years ago to establish a news bureau at Pulaski, N. Y., has just assumed the management of Betts' Opera House at that place, which has been conducted since 1883 by Albert F. Betts. Manager Dunwick will continue to represent the up-State dailies.

Mrs. Olive Logan is writing a sketch for Ione Chamberlin, which she will produce some time during the Winter.

Madame Schumann-Heink, with the entire company and production of *Love's Lottery*, will tour by special train to the Pacific coast and return, stopping only at the larger cities.

Henry Buckler of Her Marriage Vow company, is the latest victim of railroad mishandling of trunks.

Mrs. Kate De Becker, an English actress, was awarded \$920 by Judge Hardy in the Superior Court of New York Oct. 25, that being the sum claimed by her from Charles Hawtree under a contract for a season of twelve weeks in *A Message from Mars*. This includes transportation for Mrs. De Becker and her children back to England.

Checkers was seen gratuitously by three hundred little wards of the Children's Aid Society Oct. 26.

Leopold Scheff, the grandfather of Fritz Scheff, died last week at his home in Vienna.

Madge M. Wakefield was granted an absolute divorce from Russell Wakefield in Chicago on Aug. 8. She also secured the custody of their child and alimony.

Charles Emmonds, of the vaudeville team of Emmonds, Emerson and Emmonds, was married in New York City on Oct. 12, to Emily Nice, of the Rogers Brothers' company. The ceremony was performed by the Rev. Robert Bagnell.

Lew M. Fields has received an offer of \$75,000 for his half interest in the West End Theatre from Nathan Stern, a real estate dealer, and Leo C. Tiller, manager of the Broadway Theatre in Brooklyn. The theatre cost Weber and Fields \$260,000, a mortgage of \$160,000 being allowed to stand.

It is said that Marie Cahill has joined the Lew Fields stock company and that Nancy Brown will be sent on the road by Weber and Rush with another star.

Joe Welch has been operated upon at his home because of an injury received in a fall on a stage in Pittsburgh. He will soon star in a play to be called either *The Business Man* or *Cohen's Luck*. Alfred Mayo has been taking the title-role in *The Peddler*.

J. T. Macaulay has retired from the management of the Corse Payton Comedy company, on account of ill health, and is succeeded by A. G. Bonney.

Marie Dronah, leading woman with Charles B. Hanford, has recovered from a serious affection of the throat which, some weeks ago, threatened to make it necessary for her to retire temporarily from the stage.

Mrs. Ida Washburn obtained an absolute divorce from Leon W. Washburn in the Supreme Court in this city on Oct. 27.

Janet Priest, who plays *Muggsy* in *The Maid and the Mummy*, was entertained in Boston at a series of teas given by the Minnesota girls studying at the Emerson College of Oratory and the chapter of Delta Delta Delta at Boston University. Miss Priest was also, recently entertained by the college girls of her sorority at Barnard College, New York, and the Woman's College of Baltimore.

A Wife's Secret, a new comedy drama by Hal Reid, will have its first production at Newark Nov. 7, and will be under the management of Spencer and Aborn.

Judge Anthony Thornton, said to be the oldest Elk in the world, recently died at his home in Shelbyville, Ill., at the age of ninety years.

Blanche Walsh, under the management of Wagners and Komper, will produce Clyde Fitch's new play, *The Woman in the Case*, about Christmas time. The play will be presented on the road before being brought to New York.



Barrie's fanciful play. The Admirable Crichton, marked the house 27 and was greatly enjoyed. It was in a measure educational, being a story of the correction of those who prize the name of "Crichton," and giving people food for thought as to the upheaval that must come to society in return to primitive conditions. Since Mr. Crichton was admirable as the Admirable Crichton, he should find good support. Still, Charles and John should have a little more than the other.

Mildred Holland, suffered in many ways, but gave another performance in her second visit in Theodora.











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# SUCCESS! SUCCESS! MIRIAM SHEBY THE UNWRITTEN LAW

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Spring and 1,000 students are expected at that time. This should also be a "helper" to business here.

**LINCOLN.**—OLIVER (Zehrun and Crawford, mgrs.): Walker Whitehouse in David Garrick's Love Oct. 19; best business achieved by him through several seasons. Blanche Ring in Vivian's Pappas 20; pronounced warm number by large audience. Fabio Roman 22; good house. De Wolf Hopper 27. A Son of Rest 28. A Russian Spy 29. Hearts Adrift 31. Buster Brown 1. A Chinese Honeymoon 2. Yon Yonson 4, 5.

**HEATRICE.**—PADDOCK OPERA HOUSE (G. H. Johnson, mgr.): Walker Whitehouse in David Garrick's Love Oct. 17; full house; excellent performance. King Perkins co. 22; fair house and co. Chase-Lister Theatrical co. 24-29.

**NORTH PLATTE.**—LLOYD OPERA HOUSE (Charles Stamp, mgr.): Eva Tanguay in The Sambo Girl Oct. 21; good house; fair performance. The Western Girl 22 failed to appear.

**HASTINGS.**—KERR OPERA HOUSE (George Stevenson, mgr.): Eva Tanguay in The Sambo Girl Oct. 18; fine performance; good business. In Louisiana 21; fair business.

**GRAND ISLAND.**—BARTENBACH OPERA HOUSE (Henry Bartenbach, mgr.): Chase-Lister co. 7-12.

## NEW HAMPSHIRE.

**PORTSMOUTH.**—MUSIC HALL (F. W. Hartford, mgr.): Thurber-Nash co. closed Oct. 10-22 to light business. Jere McCallie co. 23-29 (except 26) opened with A Young Man. Other plays: Shamus O'Brien, A Working Girl's Wrongs, Tennessee's Pardon, A Mad Marriage, A Winning Hand, Richard Golden in Commensense Brackett 26; fine piece; delightful performance; medium house. Fenberg Stock co. 31-2. Other Girl 3. Nance O'Neil 4. Way Down East 5. A Chinese Honeymoon 9.—ITEM: Colonel Henry W. Savage and Charles L. Doty, author of Commensense Brackett, were in town and witnessed the performance Oct. 26.

**MANCHESTER.**—OPERA HOUSE (E. W. Harrington, mgr.): Aubrey Stock co. closed Oct. 17-22 to fair business. Richard Golden in Commensense Brackett 25; medium house; attraction deserved packed house. Mild and the Hummy 26. Florence Hamilton 1. 2. James K. Hackett 3. The Other Girl 4. Nance O'Neil 5.—PARK THEATRE (John Stiles, mgr.): Secrets of the Subway 20-22; pleasing performance; fair houses. Edward Blondell in Lost Boy 27-29. Cagney 31-2.

**CONCORD.**—WHITE'S OPERA HOUSE (B. C. White, mgr.): Stetson's U. T. C. Oct. 22; good business. Mrs. Wiggs of the Cabbage Patch 7. Chinese Honeymoon 12. Way Down East 15. Why Girls Go Wrong 19. Quinlan and Wall's Minstrels 21.

**DOVER.**—CITY OPERA HOUSE (Charles M. Corson, mgr.): Charles E. King, mgr.: Clark Urban co. pleased good houses all week Oct. 17-22. Bennett-Moulton co. 4-12.—ITEM: Charles E. King, business-manager, has fully recovered from recent illness and has resumed duties.

**LACONIA.**—MOLTON OPERA HOUSE (William B. Van Duser, mgr.): Stetson's U. T. C. Oct. 25; good performance; S. R. O. Lorne Elwyn co. 31-5. The Middleman 7. Sky Farm 18. Down Our Way 21. Quinlan and Wall's Minstrels 22.

## NEW JERSEY.

**TRENTON.**—STATE STREET THEATRE (F. B. Shalters, mgr.): Chester De Vonde co. closed last week's engagement Oct. 16-22 with Crimes of New York. Flaming Arrow 24-26; medium business. Tracked Around the World 27-29; lots of sensation, good scenery and innovation for melodrama, a lot of show girls; entire co. very satisfactory.—TAYLOR OPERA HOUSE (Stoddard Taylor, mgr.): That delightful old actor, J. H. Stoddard, attracted large audience 26 to see him once again in Bonnie Brier Bush. Bertha Gailand 7. Viola Allen 8. Alana Kersley (local aspirant) 10. Earl of Pawtucket 11. Red Feather 12.—ITEMS: Harry C. Taylor, general manager for Taylor's and the Trent, sailed for Europe Oct. 27, to be gone several months.—Montgomery Moses, the new manager at the Trent, assumes control Nov. 1.—George Roddy, who has taken tickets at the Opera House the past twenty years, severs his connection there Nov. 1. ALBERT C. D. WILSON.

**NEW BRUNSWICK.**—SHORTBRIDGE'S THEATRE (B. Shortbridge, mgr.): Cora Pavton's Stock co. Oct. 17-22. Plays: Queen Drifted Apart, Dr. Jekyll and Mr. Hyde, The New Magdalen, For His Sake, The Two Colonels, Fortune's Fool, Magda, Thelma, A Serpent in Eden; good business. Child of the Slums 24; rather poor business and co. Queen of the White Slaves 27. Mr. Wilson, That's All 31. Deserted at the Altar 4. C. K. Champlain 7-12. Ault Belgrade Amusement co. 14-16. A Girl of the Streets 17. Josh Spruceby 19.

**BRIDGE-TON.**—CRITERION THEATRE (E. B. Moore, mgr.): Eight Bells Oct. 22, matinee and night; good performance and business. Cora Pavton Stock co. opened 24-29 in Queens to packed house. Other plays: Dr. Jekyll and Mr. Hyde, The New Magdalen, For His Sake, The Two Colonels, Fortune's Fool, Thelma, A Serpent in Eden, Magda; good co.; business continues good. Robert B. Mantell 2. Uncle Josh Spruceby 12. Buster Brown 14. The Black Mask 19.

**HOBOKEN.**—LYRIC THEATRE (H. P. Souther, mgr.): Grant S. Riggs, bus.-mgr.: A Child of the Slums opened to good business Oct. 20-23; co. fair. A Fight for Love 23-26; S. R. O.; co. good. Robert Fitzsimmons, the pugilist-actor, received continued applause. He was ably assisted by Julia May Gifford as Vivian. A Woman's Struggle 27-29. Light-house by the Sea 30, 31.

**BURLINGTON.**—THEATRE (J. W. Lanning, mgr.): Tracked Around the World Oct. 26; very nice performance; scenery very pretty; fair house. New (Continued on page 23.)

## LETTER LIST.

Members of the profession are invited to use The Mirror's post-office facilities. No charge for advertising or forwarding letters except registered mail, which will be re-registered on receipt of 10 cts. This list is made up on Saturday morning. Letters will be delivered or forwarded on personal or written application. Letters advertised for 30 days and uncalled for will be returned to the post-office. Circulars, postal cards and newspapers excluded.

## WOMEN

Anthony, Ethel, Marie R. Allen, Stella Adams, Lizzie Austin, Lillian Austin, Adella Adams, Ruth Abbe, Sibyl Anderson, Claude Albright.

Biggar, Laura A., Madge A. Burt, Mabel Bardine, Iva Barbour, Kathryn Browne, Estelle Baldwin, Miss H. Barber, Marie Berer, Emma J. Bond, Inez Bayard, Caroline Bond, Mrs. J. G. Bauer, Johnstone Bennett, Virginia C. Bradley, Anna Bartella, Maud Blair, Pearl S. Blackaller, Bertha Bennett.

Coolidge, Beulah L., Christie Carisale, Josephine Campbell, Mrs. A. Cunningham, Helen Clare, Phoebe Cardowine, Florence Cathcart, Edith Crollins, Una Clayton, Josephine Clayton, Claire Carscels, Caroline Clifton, Carlton Sisters, Minnie Carlton.

Dalton, Katherine, Mrs. Wm. Denne, Edna Dor-man, Barbara Douglas, Helen Davonport, Miss L. Delmar, Ira Donnette, Madge Drew, Dot Daly.

Emory, May, Minnie Emmett, Jenny Eddy, May Evans, Virginia Early, Agnes Everett, Marie Edmund, Ella Engstrom.

Fuller, Ethel, Lee Ford, Mrs. Marshall Farnham, Lotta E. Farnham, Marie Freck, Marie Ferguson, Mary L. Frampton, Helen For.

Goodrich, Katherine, Clara Glisco, Beattie Glantz, Ida McEl, Gibson, Josie Gelene, Pauline Gifford, Mildred Gilbert, Marie Gibson, Eva Goodale, Lucille Gill.

Hall, Mary, Christine Hill, Henrietta Hebert, Rose M. Hiller, Jane Holly, Kate Holland, Grace Hunting-ton, Jeanette Howell, Ella Hadleigh, Violet Halla, Georgie Hart, Gertrude Howe, Agnes Herndon, Selma Herman, Bessie Hoogart, Marie Haynes, Jane Hall, Gladys Houghton, Cora Hummel, Vera Haines, Emma J. Haynes, Mabel Husley.

Irwip, Helen, Maude Ingram.

Johnson, Alice, Miss Jefferson.

Kearney, Delphine, Josephine Kennedy.

Lyons, Lorraine, Alice Lannon, Eastasia Linquist, Carrie La Monte, Amber Lawford, Gertrude Lynn.

Mrs. M. V. T. Labadie, Ida Mae Lawrence, Lena Luby, Marquette Lee.

Martinet, Sadie, Miss E. Millward, Laura Millard, Helen Martin, Mabel Morriss, Mrs. Jos. Merrick, Vivian Mayo, Miss K. Mitchell, Bertie May, Teresa Maxwell, Minnie Maslin, Anna Mortland, Lillian Mason, Agnes Mahr, Carrie May, Marion Manola, Agnes Marsh, Mabel S. Mack, Mrs. J. Mackey, Sylvia McCormick, Anna McNair, Katharine McKee, Annie MacQuaid, Edith McIntyre, Bess McKay.

Nichols, Dorothy, Lizzie Nickerson, Helen Nelson. Osgood, Sarah, Grace Ogden.

Peebles, Ruth, Madelon Page, Lillian Isabel Palmer, Adeline M. Pearce, Iola Pomeroy, Mae Peabody, Irene Prahar, Holliott Paget.

Revel, Mollie, Helen Reimer, Plymouth Rhea, Carrie Radcliffe, Sabina C. Riordan, Helen Richmond, Mrs. Ralston, Katharina Roberts, Georgia Russell, Ruth Renck, Miss T. Richmond, Dorothy Reynolds, Mae Reid, Helen Rousseau.

Scott, Ada, Helen Sherwood, Sylvia Starr, Katherine Smythe, Maude Swiggett, Caroline H. Shaw, Beattie Stewart, Gene Smolka, Alice Simmons, Gertrude Stanley, Miss Stanton, Marie Stuart, Lillian Schovelin, Maudie Scott.

Tiffany, Annie Ward, Dallas Tyler, Charlotte Town-send, Mrs. Gen'l Tom Thumb, Daise Thorne, Estelle Turner, Anna Thornton, Mrs. Tavi.

Vincent, Kittie, Lena Van Dever, Hilda Vernon, Grace Vezler.

Winson, Marie, Margie West, Mrs. E. P. Whit-man, Georgia Waldron, Madge E. Winders, Grace Whitworth, Madoline Winthrop, Estelle Wiener, Chellis Winter, Hilda Warren.

Zotta, Millie, Rosaland Zeleska.

## MEN.

Alasworth, Sydney, H. S. Austin, Edw. J. Adams, J. Leslie Ashley, Jack R. Amory, Eddie Allen, Chas. Abrams, Jack Allenton, A. S. Anthony.

Buckstone, Rowland, J. F. Barber, S. R. Brisbane, Matthew Brauer, Arthur Brink, Jimmy Barry, F. W. Bettis, Chas. Barrington, Peter F. Baker, Emil Bruguere, Thos. Bessett, Willard E. Blackmore, Geo. Bowles, Chas. H. Bates, Bert Buckman, Lionel Brough, Wm. E. Bowney, Alexander Bondell, Jno. W. Burton, V. Bowman, Newton Beers, Edward D. Baker, Jas. F. Byth.

Carmody, Jno. J., Ed Chase, Leo Cooper, Sidney Carlyle, Jack Cressler, Chas. Campbell, C. H. Colson, W. Clifford, Thos. J. Clark, J. A. Coburn, Thos. Col-ton, Wm. Corley.

Diana, Francis, P. J. Duggan, C. A. Diamond, Lloyd A. Dublme, Reginal De Koven, Harry T. De Vere, Herbt. De Geer, W. E. Demson, Le Roy De Avey, Al. Dodge, Jos. Doner, Jno. F. Degez, Frank De Vernon, W. E. Donnd, Jr., Gauthier De Caba, Fred J. Drinkwater, Edwin Dudley, Homer B. Day, E. A. Danleux, Theo. J. Doucette.

Earle, Graham, Edwin T. Emery, Jack Emory, J. W. Early, Wm. Eversole, W. B. Egan, Billie Easton.

Fullhart, Chas. E., Roy Foster, Wm. Farry, H. A. Forsman, M. A. Farris, Geo. Friend, Clarence Flem-ing, W. E. Fred, Harry Fisher, Windy S. Freeman, Loyal Ford, Geo. F. Farren, C. A. Ferguson, Tom Flaven, Foster and Foster.

Graham, Harold, W. F. Glover, E. A. Gagnier, Geo. Gould, Matt Goodwin, Jos. Galbraith, Dick Guise, M. Gunn, Wm. Granger, Harry Griffith, Harry Green, Griswold Bros.

Harris, Bert, S. T. Hack, Edward Hoyer, Ben Haddfield, Morris Haswell, Franklyn Hall, Norman H. Howe, Robt. H. Hodge, Edmond Hayes, G. H. Hitch-ins, Joe Howard, E. E. Hilliard, Louis M. Hemlway, Rich'd G. Herndon.

Johnson, Fred, Oscar F. Johns, Ernest C. Joy, T. J. Johnson, Geo. A. D. Johnson.

Kennedy, Frank, H. Bratton Kennedy, Robt. H. Kane, Chas. Kershen, John Kingstrand, Thos. J. Koekh, Stewart Kollins.

Larken, Wm. E. Lebay, Ben Lodge, Howard Lang, Allen Low, E. Sardin Lawrence, Nate Leipzig, Francis A. Lens.

Mosley, Fred W., Geo. W. Murdock, C. C. Manzee, W. Macblus, C. A. Moore, S. Merritt, J. J. Maloney, Geo. Melford, Gerald Marr, Caro Miller, Sam J. Munroe, Jno. L. Myers, Frank M. Mack, D. Melville, C. Faber, Martin, F. E. Montgomery, J. W. Morris, Remy Marsano, Milton Mack, Thos. McNeal, Herbt. McKenzie, W. A. McGibbry, Geo. MacFarlane, Chas. Macklin, Jas. McDonald, A. McCallum, Jas. McIntyre, Edw. McDonald, Harry McKee, Donald Mc-Laren, E. L. McCarty.

Nicholson, Arthur F., F. S. Noyes.

Oman, Billy, Jas. Edgar Owens, Walter G. O'Brien, Penny, Geo., Paul Potten, Geo. E. Pierelotte, Geo. W. Paige, David F. Perkins, Wm. Plunkett, Mark Price, Eddie Powers, Arthur J. Pickens, Jno. Fay Palmer, Fottie Palmer.

Reynolds, Barney, Jno. R. Ridlon, Dan Redmond, A. H. Ranson, Chas. Rush, Tom J. Richardson, Joe Roble, Arthur Rigby, Ed Ross, Nat Rust, Geo. C. Robinson, Ralph Rollins, Eugene Redding, Geo. H. Rareside, J. K. Roberts, Roger Bros.

Smith, Harry, Geo. Smith, B. Sullivan, Geo. D. Sutton, Dan Morris Sullivan, Herbt. Swift, S. Hollis Stone, Alf. G. Swenson, Seymour Silver, Ike Singer, Chas. R. Stickney, Joe Samuels, Winchel B. Smith, Harry Sedley, Harry Stone, E. C. Stratton, Frank Stammers, Barnese Smith, Jas. R. Somers, Gilmore Scott, F. D. Sommerfeld.

Trux, Harry, Jno. L. Taylor, Raymond Teal, Jack Tucker, Sidney S. Toler, Jack Thayer, Bertram Talbot, Jno. Terris, Wm. Thomas, Dan'l J. Townsend.

Vancely, Arthur, Jno. C. Vernon, Ventriloquist Vernon.

Walcut, Chas., B. W. Wilson, A. D. Wood, Eugene Weber, J. J. Williams, Sterling L. Whitney, Donald Weldon, Thos. Walsh, A. R. Wallace, Frank Weaver, Horace Waldron, Wm. W. Walsh, Fred Weston, T. E. Whitbread, Will West, Jos. Whitting, Maynard White, Robt. Whitier, Elsie Witherspoon, Lynn Welcher, Edward Wheeler, E. S. Willard.

Yost, Dave M.

## RECORDED MATTER.

Clara Paulet, Miss M. B. Moulton, Frank E. Rowan, Lyman F. Tucker, W. Rhodes, D. H. Hunt, F. A. Demerest.

## CORRESPONDENCE.

Received too late for classification.

## CONNECTICUT.

**NEW HAVEN.**—HYPERION THEATRE (Shub-ert Brothers, mgrs.; C. C. Collin, asst. mgr.): Sav-age English Grand Opera co. opened in Lohengrin Oct. 19 to an appreciative if not large audience. The finished ensemble maintained in Othello 18 was not found in Lohengrin. There was careful attention given to detail in scenery, costumes and stage effects, but musically there were many things to be desired, especially the choroidal orchestra. Ezra Kendall in Weather Beaten Benson 20; fair sized gathering; story is a simple one, and there is nothing more than a story put upon stage; there is interest, yes; but plot never intrudes. Ezra Kendall has a role that fits him like a glove. Prince of Felsen 21; S. R. O. 22; smoothness in performance and zest. Beauty and the Beast 24-29; tremendous business; spectacle magnificent; carefully staged here and capitally acted. Ada Rehan 31. 1. Nina David Concert 2. cancelled. Margaret Anglin 5.—WOOLSEY HALL: First Symphony Con-cert with Austin Whiting of Boston soloist 1.—NEW HAVEN THEATRE (G. B. Bunnell, mgr.; W. H. Van Buren, asst. mgr.): The Fortune Teller did banner business throughout 17-22. Elsie Jones re-ceiving every possible attention from press and pub-lic. By invitation of the Union League this charming miss entertained some two hundred of the members with her wonderfully clever recitations, and was showered with compliments and flowers. The league members going to the theatre en masse one evening to witness the opera, the guests of Manager Bunnell. The Little Church Around the Corner to excellent box office receipts 24-26; capable co. Game of Hearts 27-29. The Rays 3-5. Lights of Home 7-9. Dealers in White Women 10-12.

## CANADA.

**WINNIPEG, MAN.**—THEATRE (C. P. Walker, mgr.): Florence Gale in As You Like It Oct. 18-20; enjoyable. Grimes' Cellar Door 21, 22; fair co. Thomas Jefferson 24, 25 in Rip Van Winkle; large business. Kylie Bellew 28, 29. Walker Whiteside 31-2. Ralph Stuart 3-5. Wizard of Oz 7, 8. Prin-cess Chic 14-17.

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## THE FOREIGN STAGE

### PARIS.

Many New Productions—Interesting Gossip and News.

(Special Correspondence of The Mirror.)

PARIS, Oct. 23.

By Fire and Sword, a drama in five acts and eleven tableaux by Maurice Bernhardt from the novel of Stenckiewicz of the same name, is the latest production (Oct. 22) at the Théâtre Sarah Bernhardt. It is full of action and very melodramatic, though lacking in literary tone. This is compensated for by combats which occur almost every minute. The mobs are well managed and the staging is worthy of Sardou. The success is largely due to the scenic triumphs of Pequeran, especially a steppe and a besieged village.

Leur Gourme was produced at the Théâtre Molière (formerly the Bouffes du Nord) Tuesday. It is a four-act piece by M. Maurice Landray. It deals with the search for paternity and the protecting of abandoned children, which are interesting our legislators. A cad of a seducer who deserts his young victims as soon as they are about to become mothers is shot by one of the deserted, and makes the strong story of an unpoetic piece. A one-act comedy by Pointel and Perrin was also given.

Le Truc du Bréilien, in four acts, by Naney and Armont, was a complete success at the Théâtre Cluny. It is a jolly little vaudeville, played with a dash and dealing with the usual naughty husband and the wife who forges at the end.

The Autumn Salon has proved a great success for the younger painters. Mile. Courtenay Thomas, of St. Louis, in your States, is about to leave the Opéra Comique, after having been an artist there for the past seven years. She intends to go homeward for a concert tour. Madame Emma Eames will come back to this theatre to sing in Puccini's Tosca at the matinee to found the hospital bed for artists of which I wrote recently. Miss Reesie Abbott, of your States, appeared successfully at this house as Lakmé, Oct. 20. She is to sing Lurline the first week in November.

Le Marquis, a three-act play by M. Berr de Turique, was produced Thursday at the Palais Royal. It is a farcical treatment of the wife, who calls in her husband's mistress to aid her ambition, then changes her mind in quite the feminine way. It is very clever and not vulgar.

Le Tour du Monde d'un Gamin de Paris is a melodrama in twelve tableaux by M. Ernest Mouton, and was produced at the Ambigu Théâtre, Thursday, Oct. 20. It has the usual murder and persecuted innocence with a hero bound to save her honor. To do this he has to travel to South America, Mexico, and Australia. Do you wonder the action is rapid and the people kept busy?

The supers won their strike at the Variétés, Olympia, and the Gaîté. Though considered their demand to wear mustaches was not settled. I wonder if this will lead to a second strike, and the gendarmes be called out in a Mustache War!

What won't we have next in the line of contests? There was recently a queer competition at the Serres du Cours-la-Reine. It was no less than a cock crowing contest. One of the competitors was M. Von Gelder's Picador, a cock that can crow one hundred and twenty times in half an hour. Heaven help the sleepers! Your English classic, Othello, has been translated into our prose by M. Raymond for M. de Max.

The piece M. Polichinelle, by MM. Décori and Darlay, which has just been done at the Théâtre Châtelet, is not of the same family as the one of almost the same name which you saw last Winter in New York. This is what we call a spectacle and is in twenty-two tableaux. It is the story of a young chap who is disowned by his father and becomes a governess to a rich young American. It leads through treason and murder to the death of the traitors. A jolly ballet of youngsters is introduced and the piece is quite stirring, being well costumed and played.

Last week a four-act piece, La Déserteuse, by MM. Brieux and Sigaux, was produced at the Odéon. It treats of a wife who deserts husband and child, returns, then leaves them to the care of the second lady. It was pathetic and well built, though reminiscent of that lady Frou-Frou.

We have our hopes high for Capus' new play, Notre Jeunesse, which is to be produced at the Française, but I would much rather write you about it after it happens. So many theatrical projects come out so differently from what the wisest expect that the truth teller better talk only about things when they are hatched into history.

Madame Calvé has purchased a new fourteen horse-power chassis.

M. Loti's adaptation of King Lear is in preparation at the Théâtre Antoine, but the success of the present piece will delay its production for some time.

Le maître new play for the Renaissance is called La Massière. It is a comedy of the art school.

Liquid air is all about us, bubbling in the music halls. I believe you call this novelty the Magic Kettle.

The receipts of the Opéra the night of Oct. 19 amounted to 22,245 fr. The opera given was La Valkyrie.

On Saturday night, Oct. 22, the Opéra-Comique revived its successful opera of the year, Reine Flamette, by MM. Catulle Mendès and Xavier Leroux. Miss Mary Garden and M. Zocchi sang the principal roles.

The equestrian and nautical pantomime, Hunting, was given at the Nouveau-Cirque for the first time Oct. 18.

M. Sardou's Théodora was produced for the first time it was ever played in Berlin Oct. 16, at the Royal Theatre, and won the highest praise for our great playwright's skill.

An opera by M. Spitzmuller will follow La Pitchounette at the Opéra Bouffe. Last week the programme at the Comédie-Française was: L'Autre Danger, Demi-Monde, Dédaigne, Ou N'oubliez Pas, Paon and Les Affaires Sont les Affaires. At the Opéra-Comique it was: Roi d'Ys, Jongleur de Notre-Dame, Cavalier Rusticane, Louise, Lakmé, and Reine Flamette.

BARON BONDEAUX.

### ROME.

The Poets Are Busy—A Play by Serrao—Duse's Plans.

(Special Correspondence of The Mirror.)

ROME, Oct. 17, 1904.

Here are a few notes on our approaching Winter season:

D'Annunzio has written two new plays, a modern comedy and a tragedy in four acts in verse, called Atalanta Baglioni, and taken from a poetic, historic act of old Perugia. It will be given at the beginning of the new year. Giacosa's The Strongest, also in four acts, will be given first in Turin during the month of November. It is a sentimental and realistic piece. He is also writing another play, this time in three acts, and called Like Lightning, which he intends for Teresina Mariani.

Rovetta is writing an historic play on the last of the Bourbon Kings of Naples. All Bomba's tyrannies will be represented here, together with many other real personages of the time. Bracco is writing a symbolic play, but its title is still a secret.

We are expecting a new play by Verga, the author of Cavalleria Rusticana. This time, however, he abandons the soil of Sicily for the drawing room. Irony and psychology are the chief motors of this piece, which shows up Italian society such as Verga knows it.

Traversi's Wedding Tour is in four acts, and will shortly be given in Turin. Notwithstanding

its title, the plot of this play is sombre, violent and even cruel, like a trial for murder.

Lucio d'Ambra has also written a modern play in four acts for Virginia Fábregas. It is a study of love, passion and divorce.

Lopez has written a play in three acts for Tina di Lorenzo. It is a study of bachelor life in Italy. It will be given first in Milan in November.

Simoni, one of the youngest of our dramatic authors, has written a three-act piece called The Poor Lover. His only play hitherto was The Widow, and was quite a revelation.

Bertolazzi has finished his three-act play of The Devil's Holy Water. Then, too, we have The Crisis, by Praga; Benvenuto Cellini, Captain Fracassa, Red Roses, Sensative (for Tina di Lorenzo), Oaks, The Prince, Cesar Borgia, and a new play in four acts by Montecchi, which, however, has been forbidden for political reasons.

Lucio d'Ambra and partner go in for modern Italian history and have just finished Goffredo Mameli, in five acts and in verse. In life Mameli was a poet and a soldier. He was killed at twenty-two years of age while fighting for Italy at Garibaldi's side in 1849. It is to be given at the Costanzi Theatre the month and a patriotic success is anticipated.

The most interesting novelty of all is a play by the celebrated novelist, Matilde Serao. She had never written for the stage before, though some parts of her works have been given as monologues on the stage, as The Woman in Black and The Coral Necklace, which Diligent recited lately in Rome and in Paris. This time, however, Serao is writing a real play, a drama in four acts, which she has taken from one of her own novels, which is now appearing in the Revue de Paris, and the Nuova Antologia. There are only four characters in it and the action is rapid and crisp, without too much literature or analysis of character; nor will the usual adultery appear in it. It is called After the Pardon, and Duse is to be the heroine in consequence of an agreement made between them several years ago. When we are to see it is not yet known.

The Figlia di Zorio was as great a success in Sicilian as it is in Italian, and the Sicilian actor, Grasso, was magnificent in it. Immediately after Grasso and company left Rome the Figlia di Zorio was given in its original Italian, with Teresina Franchini as the unfortunate heroine, and she is simply superb in it, as I always thought she would be. The part seems written for her and she seems made to play it.

I am glad to see that d'Annunzio has refused to have the play parodied. It's bad enough to have it translated into dialect. But to burlesque it would be a sacrilege to art. Zacconi, I see, has been making a colossal success in Montevideo with Othello. In my opinion, however, Iago would suit him better, for dark characters fit him best, as Ibsen's Ghosts, &c. He is very different from Novelli. He has not his versatility, but in his own style he has no rival, and that perhaps is better.

A young American girl, Lia Carli, is making a triumphal tour in Italy. Wherever she appears she hypnotizes the theatre. Her voice is splendid and she has been well taught. One of her favorite parts is the blind woman in the opera of Glorinda.

A House of Rest for old actors and actresses is being talked of, and, if possible, the American system will be adopted. Dramatic artists have a very poor life in Italy; no subsidies are given to the theatres, and the Government does not care whether they sink or swim. The life of the artist here is a continual struggle against fate. A few only can ever hope to enjoy a quiet and peaceful old age. The general masses live from day to day and find it difficult to do that, and when too old to play they fall into poverty and despair. Musicians who may thank Verdi, have a home for their old age, but actors have none. They are still, with but few exceptions, almost pariahs in their own country. It is to be hoped, therefore, that the project to found a House of Rest for old artists may soon be realized. Italians all over the world should contribute their mite toward the fulfilment of this humanitarian project.

A friend of mine writes from Paris that Rostand is writing a play for Coquelin the elder. Medico will probably be its title, or Pulcinello. There are to be eight heroines in it! Rostand, it appears, has a strange way of writing. Once his plot is fixed, he sets to write the play in bits, as a musician writes a solo. Now he writes a monologue, and now a scene for two or more characters, and then he links them all together as they are finally set on the stage.

Italians who may read this letter will be sorry to learn that one of their most talented literary men, Enrico Panzacchi, has died. He was a novelist, journalist, poet and dramatic author. His last play was Strong as Death, which has been given in all the chief towns of Italy with some success. He was at his best, perhaps, as an art critic, and he wrote two remarkable books on Italian art and music. As a journalist he was a master, and he wrote quickly, but always with classic correctness. He had founded and directed many newspapers, one of which he hoped would be a pendant to the Paris Figaro. But Rome is not Paris and the paper fell. He was very popular in Rome, for he was a jolly good fellow and always ready for a laugh, even at his own expense. He was very absent minded, and made many mistakes at which he was the first to laugh. He was a Deputy in the Italian Parliament, and was noted for his splendid speeches, though he took little interest in politics in general. He was once also Under Secretary of State for Public Instruction. He was barely middle aged when he died, and has left behind him a literary reputation of first order. His private life was the life of a good man. He did not live for himself alone, but for all around him. He was a great worker, and he worked all the time. His last work, not yet given or published, is Philide, and Franchetti will probably set it to music, besides being given on the stage as a tragedy. Those who have read it say that it is a poem full of limpid, harmonious and rich verses. It will most likely soon be given in Rome.

Carducci, Italy's great poet, is in despair at the loss of his friend and colleague.

Verga's From Thine to Mine is not a success at the Costanzi Theatre here. The plot runs on a ruined noble family of Sicily, who are forcing their daughter to marry the son of a money lender. The money lender, however, in his turn, loses part of his fortune and will not let his son marry a penniless girl. The marriage is therefore broken off on the wedding day. The bride is delighted, and in her delight confesses that she loves another man. "It is well; you speak in time, my girl," says the money lender, and this is the best saying in the play.

There is a strike of miners and other things up to date in Sicily, but of little interest elsewhere. Some parts made the public laugh, as the lighting of a lamp before an image of the Madonna and women saying the Rosary.

Duse is at work again. The Summer rest has done her a world of good. She has gone to Vienna.

S. P. Q. R.

### MADRID.

The Season of Zarzuelas—Appearance of the Mexican Star Virginia Fábregas.

(Special Correspondence of The Mirror.)

MADRID, Oct. 22, 1904.

I have spared you a detailed account of the multitudinous light musical productions with which Madrid has been visited this past summer, and which are called in Spanish as you know, zarzuelas. While zarzuela is sometimes quite amusing and again dreadfully dull, it possesses one distinct advantage over the American article. It is short. Four zarzuelas are given during the evening, and the audience for each is practically a new one, the average person not caring to subject himself to more than an hour of this delectable form of amusement.

Some of the names of current zarzuelas are The Fine Arts, King of Valor, Music Hall, Car-

nival Tuesday, The Gypsies, Queen Nana, The Inebriate (feminine), Daughter of Stone, Celestina, The Little Dog, The Blue Hussar, The Tragedy of Pierrot, Free School, Cake Walk, The Crawfish, and so on. A celebrated wit of Madrid has said that among a thousand chocolate Matias Lopez gives them all cards and spades, not that he makes the best chocolate, but that he knows how to make the public swallow it. This apropos of the apparent popularity of zarzuela.

Even now nothing of importance is happening, but something is going to happen—Gracias a Dios, in several theatres, though in others zarzuela will continue its mad career.

María Guerrero is rehearsing her company at the Teatro Español, though the announcement has not yet been made regarding her opening performance. The great star is always assured of a distinguished audience to greet her, be the play what it may. It is said she has a number of novelties in course of preparation.

Berges will be heard in opera at the Lirico. Deep mystery also prevails as to what his first night will be.

At the Princess Theatre, Thullier, who has been touring Mexico and South America, is rehearsing with his company, and with him has come, in the capacity of leading woman, the beautiful Mexican star, Virginia Fábregas, who is a favorite not only with her compatriots, but with the American and English colonies of Mexico City. Senora Fábregas said, at the time of her farewell performance in Mexico, and with charming humility, that she was going to Spain solely to gain the advantage of witnessing the best of the modern theatre can offer; but I feel like predicting for her, if not the phenomenal triumph recently won by the young Catalan, Borrás, who appeared for the first time in Madrid, at least a secure appreciation for her art.

As for Virginia Fábregas' home experience, it is but another instance of the old adage verified, "Familiarity"—but why say it? Some of these ancient saws are too brutally humiliating. Enough to say that she studied in Mexico, made her debut there, and has always appeared there. In addition to genuine dramatic ability she possesses beauty of an unusual order, a classically perfect profile, a flawless complexion and the beautiful eyes that are the despair of less fortunate Spanish women and of all men, known as ojos rasgados, which, if you care for a literal interpretation, would mean "torn." Thus does the South Country Spaniard distinguish the large, brilliant, almond-shaped eyes that are the legacy of Moorish sultanas to the daughters of Spain, and their American descendants. La Fábregas, by the way, was born in Spain.

While Mexican critics have mildly approved her art, they have eternally raved about her beauty; and while La Fábregas couldn't be plain if she would, and doubtless would not be if she could, this continuous adulation of physical perfection, which, while it adds to the charm, the illusion of dramatic art, is no more a vital attribute of the theatre than are Mrs. Jarley's Wax Works, must have been, to a laborious, conscientious actress, several degrees short of satisfying.

The divine Virginia was even more beautiful as Fedora than as La Tosca—this after an excellent performance of Fedora—and not one word more. Que barbaridad!

Now for La Fábregas' love romance! At the time she made her debut in Mexico, a brilliant lawyer, among the younger men, was Lic. Francisco Cardona, handsome, magnetic, debonaire, the scion of an aristocratic Mexican family, and a tremendous favorite among the élite of the capital. He saw the beautiful young star on her first night, and after the manner of his race, which is temperamentally endowed for dramatic expression, he fell in love at first sight. Whether it was a voluntary surrender of his corazon, or whether the latter was charmed out of his breast and over the footlights by La Fábregas' ojos rasgados, deponent sayeth not—and when he left the theatre it was to go around to the stage door and be presented, with a host of literary, society people and actors, who always seek the greenroom after a first performance.

Now Cardona was himself an amateur of considerable prominence, and hence his congratulations were to the point and distinctly agreeable. He immediately began paying most ardent court to the fair actress, but she was wholly absorbed in her art, and soon gave him to understand that her only way to her good graces was by the same path that she had chosen with its rough ways and occasional pleasant places, its hardships and its delights, its weary, grinding, dispiriting, every-day struggle, and, perhaps, victory, and rest at last in the topmost cleft.

A new play was then in rehearsal, and La Fábregas coolly suggested that Cardona take the leading role. He objected, but she was resolute, and he was too far gone to hold out. He rehearted the part, played it, won an artistic triumph, and a wife, who, as Mexican critics have remarked, not a few times but a thousand, is a quite unusually beautiful woman, and who your Gringo scribe insisted as far back as 1900 possesses ability of a high order. Would Thullier have engaged her for leading woman otherwise? Not on your vida! Too many beauties in Spain already!

Virginia Fábregas once told the writer that her earnest wish was to be enabled to be near the great Guerrero, to see her, study her, and profit thereby. When Sra. Guerrero was appearing in the Mexican Republic the younger actress repeatedly went long distances to be present the first nights. Practically self-educated, she has been an indefatigable seeker after light, and she could not have sought it from a more resplendent source. That La Fábregas and Cardona did model somewhat their presentations after those of Guerrero and Diaz de Mendoza is unquestioned, notably their later renderings of Guimerá's Tierra Baja (Marta of the Lowlands), but while Guerrero is far and away the greatest Marta we have ever had, there was much in Cardona's original conception of the role of Manelich that came perilously nigh to greatness. It is worthy of note that Borrás has played this role in Madrid, Cardona in Mexico, and Hobart Bosworth in the United States, within a twelve-month, and all successfully, and that María Guerrero, Virginia Fábregas, Corona Riccardo, Fernanda Ellacu and Florence Roberts have impersonated Guimerá's heroine within the same period, and that the latter is still playing it with much artistic and material success. The theme of the play is being employed by Charpentier for his new opera, which is promised for an early trial in Paris.

I have enjoyed an article on the Spanish theatre by Mr. Serrano, which appears in the current Theatre Magazine. The writer's patronymic should warrant authoritative expression, but I cannot help feeling that Mr. Serrano, owing no doubt to exceedingly high ideals and traditions peculiar to Spain, especially to her art, is needlessly concerned at the transitory conditions of the drama in Spain, which only correspond with those existing everywhere. This indicates, to my way of thinking, that Spain is getting daily more in touch with the world, and both suffering and gaining thereby.

For the rest, what country need be concerned for its dramatic product with such playwrights as Guimerá, Iglesias, Perez Galdós, Dicenta and Crebuer, not to mention many more of great ability? Zarzuela, like musical comedy, may come and go, but the drama goes on forever. Let us not be discouraged for Spain's theatre, nor for our own.

WALLACE GILLPATRICK.

### AUSTRALIA.

Americans Find Crowded Houses—Excellent Business Everywhere.

(Special Correspondence of The Mirror.)

SYDNEY, Sept. 20.

Theatrical competition in the New South Wales metropolis was never keener than at the present moment, yet all the playhouses are doing first-class business, although where the audiences and the dollars come from remains an unsolved problem. At Her Majesty's the George Edwards company are concluding their short but remarkably successful season with the Three

Little Maids, which will, a few nights hence, be followed by Sunday, which, with Tittel Brune and Cuyler Hastings, proved one of the hits of the season in Melbourne. In Sydney Miss Brune will become the principal of the company, the place of Cuyler Hastings, who is returning to America, being taken by Roy Redgrave, who, with Gaston Mervale and A. E. Greenaway, are new additions to the troupe. During the season Rostand's L'Aiglon will be presented, with Miss Brune in the name part. She will also appear in Theodora.

At the Royal Bland Holt has staged The Flood Tide in a manner worthy of Drury Lane, and in so doing has played a trump card. The house was densely packed on the opening night, a somewhat conventional feature of his management. It will be followed in due course by A Desperate Game, altered so as to introduce Australian surroundings.

The Sanfords have struck oil at the Lyceum. Their prospects were not over brilliant at the outset, but they pluckily held on and are now enjoying crowded houses, their latest success being the ever-green Uncle Tom's Cabin, with about 50 real darkies, whose popularity constitutes an unintentional satire on the cry for a "White Australia." The company is one of the strongest of its kind which has yet visited the Commonwealth.

After the failures of Lee and Real, and of Nawn and Real, it is refreshing to find the American Travesty Stars a tremendous success at the Palace, although the limited stage accommodation is a drawback. Holty Toly is crowding the house nightly, and some of the sayings of Kolb and Dill have become popular passwords. The whole of the company are immense favorites with Sydney playgoers, and are promised excellent support during their approaching Melbourne season.

Mr. Hawtrey's company has auspiciously commenced a farewell season with Tatterley, based on the well-known novel of that name, and which instinctively suggests the moral of Dickens' Christmas Carol and A Message from Mars.

MELBOURNE.

At Her Majesty's, Mr. Williamson's Royal Comic Opera company has followed the revival of The Mikado, which retains all its old attractiveness, with that of My Lady Molly, in which Florence Young is an irresistible attraction.

The Royal is closed for alterations, to be effected at a cost of about £20,000, and will not reopen until Christmas. In the meantime William Anderson has removed his company to the Bym, where he is producing The Adelphi detective play, The Female Swindler, his action being prompted by a desire to keep his company together and in good working order.

The Skirt Dancer as produced by George Stevenson's Musical Comedy company has attracted good houses at the Princess's, and will be followed by Other People's Money and other pieces until the arrival of George Musgrove and Nellie Stewart.

MISCELLANEOUS.

In Adelaide the Knight-Jeffries combination had an excellent season. The Sign of the Cross and A Royal Divorce forming the principal attractions. They have been followed by Cuyler Hastings and Tittel Brune in Sunday.

After leaving Adelaide, the Knight-Jeffries company proceeded to Perth, Western Australia, where they opened in Monsieur Beaucaire.

Alfred Dampier has been producing The Bush Vandalia and other popular dramas in Brisbane. The Brisbane Royal furnished a series of counter attractions, including A Flight for Life, by the Majoroni Dramatic company. This company will shortly open in Sydney.

Charles Holloway has enjoyed good business with Two Little Vagabonds in Western Australia.

There is some talk of Mrs. Langtry visiting Australia, but it is doubtful whether the "Jenny Lily" would attract even moderate houses. Her reputation belonging rather to the past than to the present.

New Zealand continues the happy hunting ground of touring companies. At the Wellington Opera House Mr. Williamson's New Comedy company has produced The Marriage of Kitty to overflowing audiences. It was to be followed by several other pieces in quick succession. George Stephenson's American Comedy company will be the next attraction.

One of William Anderson's touring companies in New Zealand, says a local paper, while playing one evening before an audience partly composed of Maoris, had rather a disconcerting experience owing to the too realistic nature of the "sensation." The piece was The Face at the Window, which the company were presenting in a large hall at Rotorua. In the heart of the New Zealand Wonderland. When the gruesome face suddenly appeared at the "window" the Maoris, with a simultaneous shout of dismay, rushed from the building. To their superstitious view the apparition was an evil spirit which could work them untold harm.

JOHN PLUMMER.

### CUES.

Georgia Welles has joined Louis Mann's company in The Second Fiddle, playing the opposite role to Mr. Mann. She began her engagement in Cincinnati last night.

Genevieve Day, prima donna of the A Girl from Dixie company, was, it is reported, married last week to John Ward, of Kansas City. The ceremony was performed on a train between Topeka and Denver.

Helen Gurney has been engaged for the part of Priscilla Madison in A Wife's Secret by Spencer and Aborn.

Josephine P. Sousa, the daughter of John P. Sousa, the bandmaster, has developed talent as a composer and already has several catchy compositions ready for the publishers.

John W. Vogel's Big City Minstrels will give two performances at the Asheville, N. C., Auditorium for the benefit of the Bill Nye monument fund. The performances are to be given under the auspices of the North Carolina Press Club, the Asheville Auditorium, and the Asheville Citizen, on Wednesday, Nov. 2.

A daughter was born to Mr. and Mrs. Edwin Winchester, of the Musical Winchesters, on Oct. 27.

The Orpheum Music Hall, in East 125th Street, which was opened on Sept. 17 as a burlesque house and as such promptly failed, will become shortly the home of a Hebrew stock company.

Broadhurst and Currie have purchased Texas from the author and producer, Mrs. Feigl.

Gus Hill has gone with Mrs. Hill and daughter to visit the St. Louis Fair.

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VOL. I. NEW YORK, NOV. 5, 1904. NO. 34

Mrs. Slapoffski, who has created a furor in vaudeville, is an exception to the ordinary vaudeville vocalist, having been prima donna soprano of the Carl Rosa Opera Co. for nine years in London and of Geo. Musgrave's Grand Opera Co. in Australia for three years. She is creating a furor in Washington this week, and to her extensive repertoire has added a new song by Chas. K. Harris, which will be sung by her for the first time on any stage, entitled "Why Don't They Play With Me?" It is predicted by those who have heard this beautiful song that it will outrival in popularity his famous "After the Ball," and his late big hit, "Always in the Way." Another feature of this great singer is that it is not necessary for her to sing operatic selections only, as her repertoire is varied from grand opera to popular songs, as this week she had to respond to numerous encores in Washington, singing "Come, Take a Trip in My Airship."

In answering these advertisements please mention THE MIRROR.

**DOWN IN MUSIC ROW.**

Mills and Morris are singing "Can't You See My Heart Beats All for You."

"Come Take a Trip in My Airship" continues to be one of the biggest waltz song successes of the day, and is sung by many well-known professional singers.

Katherine Trayer, of Libbey and Trayer, introduced the clever humming Southern ditty, "My Sun Burnt Lilly," at the Grand Central Palace this week, and her unique rendition of the song won instant favor. Miss Trayer will feature "My Sun Burnt Lilly" during an extended engagement in vaudeville.

Bertha Allison, who is playing the Proctor houses, has added to her specialty Ed Brill's latest song, "Miss Katy Did," also "Ma Lady Moon."

Leslie Stuart's "In a Birch Canoe," sung by Edna May in The School Girl, bids fair to become even more popular than his famous "Tell Me, Pretty Maiden" and "In the Shade of the Sheltering Palm," the two biggest winners in Florida.

"The More I See of Other Girls the Better I Like You" and "Ma Lady Moon" were introduced by the Stamfords at Pastor's recently.

A new publishing company has entered the field, to be known as the Imperial Music Company, and the headquarters are at Muskegon, Mich., although a professional room will be opened at once in Chicago and later in New York. Their first production, "I'm Building an Ice House for You," is an "Arctic oddity with a semi-Indian air."

Many of the principal songs introduced with Dockstad's Minstrels are from Joseph W. Stern and Company. Mr. Lew Dockstad is singing "Gimme the Leavings," Carroll Johnson is featuring "Esmeralda McCann" and "When the Sunset Turns the Ocean's Blue to Gold," James Bradley is featuring "Little Rustic Cottage by the Stream," John King has a laughing success in "The Countess of Alagazam," Bert White is singing "Ida, Sweet as Apple Cider," Harry McDonald has a splendid bass song in "The Song the Anvil Sings," and "I Want to Be a Soldier" is a big hit for Harry Ellis.

J. Aldrich Libbey and Katherine Trayer (of "After the Ball" fame) won instant favor at the American Theatre Sunday night with their new costume act, "The Writing Lesson," in which is introduced Mr. Libbey's own composition, "Nora," which scored a hit.

Grace Chapman receives several encores at every performance, singing "My Own Sweet Southern Honey," at Corse Payton's Theatre, Brooklyn. The song is published by the Peerless Publishing Company.

Helen Bracken is featuring E. Revland's latest songs, "The Soldier Girls," march song, and "Just Cause I've Goin' Away," with Rose Winchester in the obligato, with a full chorus back of them.

Frantzen and Farrell are with the house of Haviland and have a new one called "Ev'rywhere," and it is being sung "Ev'rywhere."

Charles K. Harris' latest pathetic child song story, "Why Don't They Play With Me," is now ready for the profession. Slides for this song are now being made and will be advertised shortly. Due announcement will be made in this column.

"Be Near Me, Dear," a new sentimental song of high class, by Randolph Hartley and Arthur Nevlin, the authors of "The Candy Man," has just been published by the John Church Company.

Caroline Richings, the singing comedienne, is featuring "Back, Back, Back to Baltimore" over the Proctor Circuit.

Alice Lyndon-Doll, just in from a Western trip, has added three songs from the Big Firm to her repertoire—namely, "The Sweetest Girl in

**MUSIC PUBLISHERS.**  
**TWO THINGS TALKED ABOUT**  
Nov. 5, 1904.

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"Don't Come Back and Hang Around Ma Do,"  
"My Own Sweet Southern Honey,"  
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In answering these advertisements please mention THE MIRROR.

Dixie, "I'll Do As Much for You," and "Back, Back, Back to Baltimore."

T. B. Harms Company are now located in their new building at 126 West Forty-sixth Street. The Harms Company are the sole agents in America for Francis, Day and Hunter, of London, publishers of the many song successes brought over by The School Girl, The Silver Slipper, Florodora and other musical comedies.

The Three Troubadours are singing Drislane and Morse's new march song, "What the Brass Band Played."

The high class ballad, "Dear," words by A. J. MacMillan and music by Audrey Kingsbury, is being interpolated and sung with great success by Frank Belcher in Wang.

**MATTERS OF FACT.**

The press in the West has complimented Zenaide Williams on her work as Lorena Watkins, the milliner, in the County Chairman (Western).

E. E. Patton writes: "The Happy Hooligan company (Eastern) broke all records at the Grand Opera House, Boston, week of Oct. 17."

Election Day and other immediate time is open for first class attractions at Muskegon, Mich., where the management report the business as "great."

"Time is Money," the one-act play which Charles Hawtrej used in vaudeville, is offered for sale by Samuel French, 24 West Twenty-second street.

An ambitious young actor with a good modern wardrobe is wanted for leads in repertoire, all expenses being paid. Particulars can be had of Fred G. Andrews, 10 Ridge street, Orange, N. J.

Jean Jacques has a lot of immediate good time open for money getters at Waterbury, Conn. Only the best will be considered. Attractions can book direct or through any of the leading booking exchanges.

The Bellows and Gregory Exchange, in connection with the New York Theatrical Stock Exchange, has increased its quarters in the Holland Building in order to accommodate its ever enlarging business. The firm is prepared to furnish plays, players, stage directors and stage mechanics. People in all lines of theatrical work are invited to register.

The Peattie Academy of Music, Fishkill-on-Hudson, N. Y., has open time for the best attractions only. Manager C. G. Robinson can furnish early time.

Newton, Kan., Lodge, No. 706, has leased and furnished up in elegant style an entirely new headquarters, the old quarters being too small and in the third floor, while the new rooms are on the second floor and much more commodious. When all fixed up they expect to have the best in the State. A class of twenty were initiated on Friday, Sept. 9, and another class of twenty Tuesday, 20. This gives the lodge about 140 members.

A Circus Day company has been reorganized by H. M. Reiss and will take the road after election. Roster: M. H. Reiss, proprietor; Wash Martin, business manager; H. E. Wood, musical director; Morton and Diamond, Al. Wilson, George Gebhardt, George Lanning, Joe Golden, Alice Jennings, Madeline West, Emily St. Clair, Ruby Carr, May Anderson, Annie Davis, Hattie Perry, Florence Green, May A. Sweeney.

Harry Fleiss is being featured as the principal dealer, the Cohen, in Deers and White Women, and has won success in the role. His specialty continues a big hit.

A new minstrel attraction was started in New Orleans last week by Tommy Donnelly, the comedian, and Joe Hatfield, the advance agent, now connected with the Al. G. Field's Greater Minstrels. The enterprise will be financed by Mr. Field, equipped with two private cars and put upon the road early in the summer and quite independent of the present company.

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# THE NEW YORK DRAMATIC MIRROR



[ESTABLISHED JAN. 4, 1879.]

The Organ of the American Theatrical Profession.

Published by  
**THE DRAMATIC MIRROR COMPANY,**  
HARRISON GREY FISKE, PRESIDENT.

**121 WEST FORTY-SECOND STREET**  
(BETWEEN BROADWAY AND SIXTH AVENUE.)

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LONDON, ENGLAND.

**HARRISON GREY FISKE,**  
EDITOR.

## ADVERTISEMENTS.

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Largest Dramatic Circulation in the World.

## TO CORRESPONDENTS.

It will be necessary to go to press on the number of THE MIRROR to bear date of Nov. 12 earlier than usual, as Tuesday, Nov. 8 (Election Day), will be a legal holiday. Correspondents, therefore, are required to mail their letters for next week at least twenty-four hours in advance.

## TO ADVERTISERS.

Advertisers will please note that the next number of THE MIRROR will go to press earlier than usual, as Tuesday, Nov. 8 (Election Day), will be a legal holiday. The forms, including the last page, will be sent to press on Friday, Nov. 4, and all advertising pages will close at noon of the following day. THE MIRROR next week will be published on Monday.

## CHANGED IN CHARACTER.

THE New York Herald recently at some length went into the matter of first-night audiences at the metropolitan theatres, and plausibly argued that this type of gathering, which formerly was an index to the better social life of New York, has deteriorated greatly in character at most of the first-class theatres. In fact, there is no doubt whatever that at most of the better theatres the first-night audience no longer is representative of New York's higher social life.

At one or two theatres, no doubt, when the chief actor or the offering represents something worth while in dramatic art, the initial gathering is of the class that once made all worthy first-nights in New York notable on both sides of the curtain. Such a gathering still represents not merely a vulgar display of material means, but leadership and its associations in the arts, the distinguished of the professions, and social lights of unquestioned standing.

For some time, without question, there has been a general deterioration in first-night audiences, with the exceptions noted. The social quality has been lowered, and, as a consequence, what is known as the really distinguished world—which embraces not merely a select few, but persons promi-

nent in various walks and who, in informal combination, personify the best of local life as well as individuality that is far-reaching—keeps aloof from the theatre except upon special occasions that appeal to it.

Not alone do the better people of New York keep away from a great majority of the first-nights. In fact, a great number of them hold aloof almost altogether from the theatre, indulging their natural love for it, which is paramount to the mere desire to figure in a public gathering, only at intervals that promise them artistic satisfaction or wholesome recreation. As the Herald says, most commonly nowadays they wait, if it is in the case of an actor or a play that they desire to see, until some time after a first-night, and thus avoid contact with a throng of vulgarians who attend so many first-nights with the evident desire to show themselves in a garish glory, and who foolishly imagine that simply being in evidence at a function which really they have usurped establishes them as among the fashionable. "Just as the financial axiom tells us that cheap money will drive out the better," says the Herald, "that an undue proportion of silver currency will banish gold from the land, so the undesirable classes in the New York theatres have banished the socially distinguished set from 'first-night' performances at many houses."

In examining this matter candidly it must be admitted that no one should expect in a metropolitan city like New York a complete survival of the habits of a generation ago, when it was not a metropolis, and when its theatres, like its social life, ran on simpler lines. Of course, there are dozens of new theatres, as there are a multitude of people, that the older city did not have. Yet in all its growth New York would have retained its social homogeneity at the theatre had not the theatre itself grown away from that possibility, in a great measure, under a commercial rule. The inability of so many theatre managers to elect as between mere dollars and an essential decorum lies at the root of this condition. The Herald points out the cause of deterioration of first-night theatre audiences in the indiscriminate make-up of the first-night lists at so many theatres, whose managers show no appreciation of the fact that there are differences between persons which mere attire and the ability to buy seats do not point. The very few theatres in New York that still entertain distinguished audiences on first-nights enjoy that prominence because their management has an applied intelligence. The managers of the other sort of theatres may find some balm in the money that at least on first-nights they realize from their human miscellany, in which vulgarity holds sway; but even that, in the circumstances, can be doubted.

## PROFESSIONAL JEALOUSY.

THE expectation that the memoirs of SARAH BERNHARDT would be remarkably interesting, even with the limitations she might enforce in them, has not been disappointed. The latest installment of this work, dealing with the jealousy of actors, fairly pulsates.

SARAH is loyal to her sex in that she alleges that jealousy among them and against men on the stage is rarer, or less pronounced, than is the jealousy of men. "There is one thing to remark with regard to our art," she says, and that is that "the men are more jealous of the women than the women are of one another. I have met with many enemies among male actors," she asserts, "and with very few among the women." SARAH holds that the dramatic art is essentially feminine in that to paint one's face, to inhibit real emotion, to endeavor to please and to attract attention are essentially feminine characteristics or defects, while they are commonly odious in men. And yet she admits that the actor must try to be as attractive as possible, even if he is obliged to have recourse to grease paint and false hair.

SARAH is positive about the jealousy of men actors. "It is certain that the actor is jealous of the actress. The courtesy of the well-educated man," she asserts, "vanishes before the footlights, and the actor who in private life would render a service to a woman in any difficulty will pick a quarrel with her on the stage. He would risk his life to save her from any danger in the road, on the railway, or on a boat, but when once on the boards he will not do anything to help her out of a difficulty if her memory should fail, and if she should make a false step he would not hesitate to push her."

SARAH realizes, as she says, that in this statement she is advancing a strong charge, but she justifies it by adding that she has played with "certain celebrated actors" who have "played her some bad tricks." With a discretion that may be commended, she does not mention the names of the

players in her black book in this matter; but she leaves the inference—apparently without intention—that her main statement may be termed special or individual rather than general or common by an "on the other hand," in which she announces that "there are some actors who are admirable, and who are more men than comedians when on the stage." These may with propriety be named. "PIERRE BERTON, WORMS and GUITRY," says she, "are and always will be the most perfect models of friendly and protecting courtesy toward the women of the stage. I have played in a number of pieces with each of them, and, subject as I am to stage fright, I have always felt perfect confidence when acting with these three artists."

Really, then, for the credit of the profession, one should hold unusual circumstances as a cause of SARAH's arraignment of the men, inasmuch as her confession of the exceptions to her rule cannot be held, in accordance with the old adage, to prove the rule. Moreover, if she acknowledges that most of the manly virtues characterize even the actors of whom she complains when they are off the stage it is pertinent to imagine that as artists they are so instinct with the matter of the moment—so obsessed by their roles, as it were—that their everyday impulses and demeanors are naturally lost in the excitement of playing. A desire for the center of the stage sometimes embodies, at least in fancy, a multitude of sins.

## ACTORS' SOCIETY BUILDING FUND.

Under the new chairman, James K. Hackett, the Building Fund of the Actors' Society is steadily growing. Many benefits have been promised during the season, and the committee has in hand many new plans.

Following are the recent contributions to the fund:

Juliette Atkinson, \$1.  
Edwin Barry, \$1; Anna L. Bates, \$7; Walter H. Bedell, \$1; Henry Buckler, \$5; John W. Burton, \$1; Jessie Busley, \$1.  
Marion Chester, \$5; Contributions, \$6.45; Frank H. Crane, \$2.  
Harry B. Eytzinger, \$2; Katherine M. Evans, \$1.  
Raymond Findlay, \$10.  
Clara L. Glendinning, \$1; John Glendinning, \$1; Oscar Graham, \$1.  
Thomas Hackett, \$2; Grace Hoyer, \$1; E. J. Higgins, \$1; H. G. Hickey, \$1.  
Harry Jenkins, \$1; Franklin Jones, \$2.  
Sara Kingaley, \$1; Cecil Kingstone, \$2.62.  
Charles J. Lammer, \$1; Leona Leslie, \$1; Benjamin F. Loring, \$1.  
Maggie Meredith, \$1.  
Barry O'Neill, \$2.50.  
Gertrude L. Raymore, \$5.  
Franklin Salisbury, \$1; Blanche Seymour, \$1; George H. Sinclair, \$1; Harry Slack, \$1.  
A. M. Taylor, \$1; Bessie Taylor, \$1; Frederick Tyler, \$1.  
George W. Wilson, \$2.

## SIR CHARLES WYNDHAM'S PLANS.

Sir Charles Wyndham arrived on the Baltic Oct. 27, bringing his leading woman, Mary Moore. His company, with the scenery from his Charing Cross Theatre, will follow next week on the Oceanic. He will play a two months' engagement at the Lyceum Theatre, beginning Nov. 14. The repertoire will consist of David Garrick, Mrs. Goring's Necklace, The Case of Rebellious Susan, and others of his successes. He served during our Civil War, and his only sister is the wife of Bronson Howard. This is his first visit to America in fourteen years.

## OTIS SKINNER.

Otis Skinner, whose portrait appears on the first page of THE MIRROR, will end his New York engagement in The Harvester, at the Lyric Theatre, on Saturday night, and will immediately proceed on a road tour. Like all of Mr. Skinner's impersonations, his Harvester is a clear-cut, distinguished and picturesque stage figure, and the actor brings to the portrayal the full value of his fine elocution, which is notable in these days of slipshod speech. In the Spring Mr. Skinner purposes presenting, for a limited number of performances, Robert Browning's poetic drama, The Blot on the 'Scutcheon.

## THE SANGER ESTATE.

Frank W. Sanger's estate has been appraised at \$298,667. His half interest in 1430-32 Broadway, the Empire Theatre building, is estimated at \$262,667. Except the life interest of his wife, the estate is held in trust for his son, L. R. P. Sanger. His interest in the theatrical agency was left outright to his friend, Walter C. Jordan.

## MAURICE BARRYMORE DYING?

Maurice Barrymore is reported to be at the point of death at the sanitarium at Amityville, L. I., where he has been a patient since he became afflicted with the mental malady that necessitated his retirement from the stage.

## PLAYS COPYRIGHTED.

Entered at the Office of the Librarian of Congress, at Washington, D. C., Oct. 20 to 27, 1904.

At Miss PENHALLOW'S. By Hannah Lincoln Talbot.

BLESSINGS OF THE BLIND. By Elsie M. MacKay.

JULIE BON BON. By Clara Lipman Mann.

KING'S UNDERSTUDY. By Allen P. Wooten.

LOOK OUT FOR THE CAT; a sketch in one act for two black-face comedians. By Harry L. Newton. Copyrighted by Walter H. Baker and Company.

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MARY THE MAGDALENE. By George Hamilton Harris.

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## THE METHODS OF MR. SARDOU,

With the wife and her lover at L.  
And the husband secreted at L.  
Then a moon and a practical star  
And the ominous boom of a bell.  
Will the husband emerge from his hole?  
Will the lover prove hero or knave?  
Will the wife choose to weep or cajole?  
Will one, two or three find the grave?  
The horrified audience thrills through and through—  
And succumbs to the methods of Mr. Sardou.

R. H.

## "GRANNY."

[To Mrs. G. H. G.]

When "Granny" plays, in present days,  
We feel the joys of rondells,  
The sprightly pleasures, heart's delights,  
Of many happy, golden nights—  
Sweet memories the Past displays.

Fulfillment now, of budding Mays,  
Of blossomed Junes, the fruitage away  
In arborage, and ripe, invites—  
When "Granny" plays.

Partake!—'tis sweet. Oh, coming grays,  
Falling leaves, and withered sprays!  
Oh, Autumn winds, and starry flights  
A-showering through the heaven's heights—  
We know, we dread, yet Fate delays.  
When "Granny" plays.

EDWARD BRANCH LYMAN.

## QUESTIONS ANSWERED.

[No replies by mail. No attention paid to anonymous, impertinent or irrelevant queries. No private addresses furnished. Questions regarding the whereabouts of players will not be answered. Letters to members of the profession addressed in care of THE MIRROR will be forwarded if possible.]

C. L. G., Rochester, N. Y.: 1. The Astor House riot occurred April 10, 1849. 2. Charles Keane's first appearance as Norval was at the Drury Lane Theatre, London, Oct. 1, 1827.

STAGE DIRECTOR, Brooklyn, N. Y.: Many inquiries of librarians and Scotchmen result in less adequate information than THE MIRROR would like to furnish. They say there is no form unless simply Hall, probably spelled Holl.

A. W., Terre Haute, Ind.: The offices of the Actors' Fund are at 114 West Forty-second Street, New York city. The acting secretary is Theodore Bromley. A member in arrears may be reinstated by paying up the back dues.

C. G., Bridgeport, Conn.: The Siamese twins, Chang and Eng, were not humbugs, though exhibited by Barnum. They finally retired to a farm in North Carolina, where they died within a few hours of each other, Jan. 17, 1874.

F. L. E., Denver, Col.: There is very little chance for a beginner to work his way in comic opera by stenography. They need singers, actors and dancers, not typewriters. You might write to some of the prominent managers mentioned in THE MIRROR.

C. L. G., Salt Lake City, Utah: The Theatre riots of New York are called, the J. R. Anderson, the Astor Place Opera House, the Doctor's Mob, the Catherine Sinclair Forrest, the Edmund Kean, the Julia Turnbull and the Mr. and Mrs. Joseph Wood.

J. H. L., New York: 1. Niblo's Garden was torn down immediately after the last performance, which was of My Aunt Bridget, by George W. Monroe, and given on March 12, 1895. 2. William Terris and Jessie Millward played Roger La Honte there Oct. 8, 1890.

C. E. W., Hoboken, N. J.: Trolius and Cresida has never been done in America. If you will reread the play you will notice why it has been considered hardly the thing for a matinee audience, though it is no worse than some modern plays.

M. E. W., Albany, N. Y.: Bernard Shaw, as he is now announced on his latest programme, is Irish, very Irish, and was born in Dublin in 1856. He went to London in 1876. He is a Socialist and one of the founders of the Fabian Society. He has been many kinds of writer on numerous journals, having made an early success as music critic on the World. His plays are published and many read more delightfully than they act.

HISTORIAN, Philadelphia, Pa.: Judge Daly corrected the erroneous idea that Hallam's were the first players to play in New York in 1753. He found records of such plays as Richard III, Otway's Orphans, and the Beaux Stratagem done by a company in 1750 in a building afterward (1758) used by the German Calvinists as a church. Allston Brown claims credit for the discovery that the first theatre in America was opened in 1732.

## CURRENT AMUSEMENTS

Week ending November 5.

ACADEMY OF MUSIC—Checkers—11th week—82 to 89 times.  
AERIAL GARDENS—Closed.  
AMERICAN—French Comedy Company in Repertoire.  
BELASCO—David Wardfield in The Music Master—8th week—36 to 42 times.  
BERKELEY LYCEUM THEATRE—Closed.  
PILOU—Closed.  
BROADWAY—Madame Schumann-Heink in Love's Lottery—5th week—29 to 35 times.  
CARNEGIE HALL—Musical Entertainments.  
CASINO—Puff, Paft, Puff—31st week—235 to 242 times.  
CIRCLE—Vaudeville.  
CRITERION—William H. Crane in Business Is Business—7th week—43 to 49 times.  
DAILY—The Cingales—2d week—9 to 16 times.  
DEWEY—Troadero Burlesquers.  
EDEN MUSEE—Figures in Wax and Vaudeville.  
EMPIRE—John Drew in The Duke of Killcrankie—9th week—63 to 70 times.  
FOURTEENTH STREET—Billy B. Van in The Errand Boy.  
GARDEN—The College Widow—7th week—48 to 55 times.  
GARRICK—Henry Miller in Joseph Entangled—4th week—24 to 31 times.  
GOTHAM—American Burlesquers.  
GRAND OPERA HOUSE—Dustin Farnum in The Virginian.  
HARLEM OPERA HOUSE—The Girl from Kay's.  
HERALD SQUARE—Edna May in The School Girl—54 times, plus 2d week—8 to 14 times.  
HUDSON—William Faversham in Letty—8th week—49 to 56 times.  
HURD AND SEAMON'S—Vaudeville.  
IRVING PLACE—Irving Place Stock Company in Wirrwarr—2d week—6 to 11 times—Kabale and Liebe, 2d time; William Tell, 1 time.  
KEITH'S UNION SQUARE—Continuous Vaudeville.  
KNICKERBOCKER—E. H. Southern and Julia Marlowe in Much Ado About Nothing—1st week—1 to 7 times.  
LIBERTY—Rogers Brothers in Paris—35 times, plus 4th week—22 to 28 times.  
LONDON—Rice and Barton Company.  
LYCEUM—Mrs. G. H. Gilbert in Granny—2d week—8 to 15 times.  
LYRIC—Otis Skinner in The Harvester—4th week—25 to 32 times.  
MADISON SQUARE GARDEN—Closed.  
MADISON SQUARE ROOF-GARDEN—Closed.  
MAJESTIC—Commencing Nov. 3—Bird Center—1st week—1 to 4 times.  
MANHATTAN—Mrs. Fiske in Becky Sharpe—8th week—53 to 59 times.  
MENDELSSOHN HALL—Musical Entertainments.  
METROPOLIS—A Woman's Struggle.  
METROPOLITAN OPERA HOUSE—Closed.  
MINER'S ROWERY—Rowery Burlesquers.  
MINER'S EIGHTH AVENUE—Blue Ribbon Girls.  
MURRAY HILL—Closed.  
NEW AMSTERDAM—Mrs. Patrick Campbell in The Sorceress—4th week—22 to 28 times.  
NEW GRAND—Hebrew Drama.  
NEW ORPHEUM—Closed.  
NEW STAR—Russell Brothers in The Female Detective.  
NEW YORK—Parsifal—1st week—1 to 8 times.  
NEW YORK ROOF—Closed.  
OLYMPIC—Stock Burlesque and Vaudeville.  
PARADISE ROOF-GARDENS—Closed.  
PASTOR'S—Vaudeville.  
PEOPLE'S—Hebrew Drama.  
PRINCESS—Charles Hawtree in A Message from Mars—3d week—16 to 23 times.  
PROCTOR'S FIFTH AVENUE—Hearts Adame.  
PROCTOR'S FIFTY-EIGHTH STREET—Vaudeville.  
PROCTOR'S TWENTY-THIRD STREET—Vaudeville.  
PROCTOR'S 125th STREET—Secret Service.  
ST. NICHOLAS GARDEN—Closed.  
SAVOY—Mrs. Wiza of the Cabbage Patch—9th week—66 to 73 times.  
THALIA—Closed.  
THIRD AVENUE—A Struggle for Gold.  
VICTORIA—Vaudeville.  
WALLACK'S—The Sho-Gun—4th week—25 to 32 times.  
WEBER'S MUSIC HALL—Weber and Ziegfeld Stock Company in Higgledy-Piggledy—3d week—13 to 20 times.  
WEST END—Ninety and Nine.  
WINDSOR—Hebrew Drama.  
YORKVILLE—Vaudeville.



## THE USHER



"This campaign will be memorable," said Secretary of State Hay in his speech in New York last week, "as one of the quietest ever known. Rarely in our recollection has there been so little excitement, so slight disturbance of the orderly course of affairs." It has, in effect, been a campaign minus chromatic fires and illuminations and lacking the hurrah and hysteria and marchings—senseless enough always—that usually have marked Presidential campaigns. It would have been difficult to imagine that a great political contest was in progress had not the newspapers on both sides kept to their traditions and indulged in the usual excitements of their political vocations—excitements, which, happily, they have not transmitted to the people.

And as, by common consent, business generally has not been seriously disturbed by politics, how has it fared with the theatre? A digest of the numerous reports received from all parts of the country by THE MIRROR from week to week will show that theatrical business generally has been much better than last year, and, in fact, at least up to normal standards, in most localities.

In New York, however, for the two months or more that the season has been in progress the results have not been encouraging. There have been at least a dozen distinct failures of elaborate offerings. Several plays and productions intended for indefinite time at metropolitan theatres, after a few weeks of confessedly poor business here have gone on the road in the hope of finding patronage denied them in New York. Most of their successors here are battling against public indifference and small receipts in the hope that after election a boom will come.

It may be asserted that of the twenty-five or more theatres of the first-class given over to what are known as "Broadway" attractions not more than eight or ten at the most are doing a good or profitable business, while those that are playing to crowds or capacity are lamentably fewer in number.

Something much better is hoped for, of course, on all sides after election.

The second installment of the article entitled "The Great Theatrical Syndicate," published in *Leslie's Monthly Magazine* for November, although it contains a few minor errors inevitable to the writing on such a subject by those not thoroughly conversant with all its details, shows an admirable grasp of the topic and a full appreciation of the workings of the monopoly and its results.

There have been several attempts by subsidized writers on behalf of the Syndicate to belittle this and like publications. But however much they may offend certain parties, such articles are bound to acquaint the public with matters in which sooner or later the public will show a very lively interest.

The monotony and mediocrity of so much that is put forward by the Syndicate and its feeders is already resented in a measure by metropolitan theatregoers, as the offerings in New York show to-day. That is one explanation of the very poor business done here this season in so many theatres wholly under Syndicate control. Even worthy attractions suffer because of the growing prejudice of the public against the general class of offerings for which the monopolists are responsible.

Speaking of the operations of the Syndicate, the local conditions in St. Louis show the fairness, equity and philanthropy of the busiest two of the busy six persons who form that organization.

Klaw and Erlanger, the booking agents of the Syndicate, who book the attractions in Syndicate theatres throughout the country, took all the time at the Olympic, the best house in the Exposition city, for the entire period of the Fair, on their own account, playing at that theatre in succession their own attractions, *Mother Goose* and *Ben Hur*.

What may be called the "regular" bookings at the Olympic do not begin this year until Nov. 28, two or three days before the official closing of the Fair. In the meantime the Klaw and Erlanger attractions will have cleaned up at this theatre all the desirable business of the theatrical year.

David Belasco had the foresight to secure the Fair time at the Imperial Theatre, St. Louis, before the latest Syndicate combination was made against independent attractions, and by a contract, evidently, that could not be broken against him.

But how should the other managers who furnish the Syndicate with attractions regard the act of Klaw and Erlanger in reserving for their own "shows" all the available time at the best theatre in St. Louis during

the most successful theatre period that city ever has known?

Of course, the lips of managers who furnish attractions to the Syndicate, in "competition" with the attractions exploited personally by Klaw and Erlanger, are sealed. No paralysis, however, can have stricken their thinking apparatus, and their ruminations on this sort of thing ought to be interesting—if those ruminations could be resolved into speech.

Truly, the ancient saying that "Charity begins at home" has a business as well as an ethical application.

## KATE SINGLETON DEAD.

Kate Singleton, an aged actress, once well known on the American stage, was found dead in her bed at the Actors' Fund home, on Staten Island, yesterday (Monday) morning, Oct. 31. Her death is attributed by the physicians to paralysis of the heart.

Miss Singleton was born in New York City about 60 years ago. Her family name was Overend. At the age of 15 she made her debut as Lady Helen in *The Iron Chest* in an amateur presentation of that play, and shortly afterward she adopted the stage as a profession. In 1872 she was a member of the stock company in Rochester and while there she had the honor to appear with Edwin Forrest in his Shakespearean repertoire. Her stage career covered a period of more than 40 years. She was at first a soubrette and later a character actress. In her time she was a member of many of the important stock companies and she appeared with most of the important dramatic stars of her day.

About four years ago Miss Singleton came under the care of the Actors' Fund, and on Sept. 5, 1902, she was admitted as a guest at the Fund Home. She is survived by a nephew, Mr. Cloudsley, whose home is in this city. The funeral services will be held to-day (Tuesday), and the remains will be buried in the Actors' Fund plot in the Cemetery of the Evergreens.

## BELASCO WINS WARFIELD.

David Warfield will continue to play The Music Master at the Belasco Theatre, despite Klaw and Erlanger's efforts through their representative, Joseph Brooks, to stop him by injunction. Justice Leventritt, of the Supreme Court, handed down his decision on Oct. 24 of the case of Brooks vs. Belasco and Warfield, in which the plaintiff sought to enjoin the star from further appearances in The Music Master except under the joint management of Brooks and Belasco. As Warfield held on his own decision, he also refused to act for a firm with which either Brooks or Klaw and Erlanger were connected, an injunction would have meant the sudden termination of Warfield's success in The Music Master. Justice Leventritt's decision, however, defeats the efforts of Mr. Belasco's opponents.

## ARRIVAL OF CHARLES CARTWRIGHT.

Charles Cartwright, the distinguished English actor, who has for years been prominent in such London companies as those of Sir Henry Irving and Beerbohm Tree, and who has starred for several seasons in Great Britain, arrived in New York Saturday on the Philadelphia to fulfill an engagement with Mrs. Fiske in the Manhattan company. Mr. Cartwright has never acted in America. He will first be seen at the Manhattan Theatre in the new drama by C. M. S. McLellan that will follow the limited season of Hedda Gabler.

## MUSIC NOTES.

Madame Matie Fulton is meeting with success on her concert tour of the large Western cities under the management of A. E. Carrington. She will return to New York for the recital season in December. Madame Fulton is the possessor of a phenomenally sweet voice. Her repertoire includes operas, oratorios, ballads and folk songs—selections for recital work possessed by few.

The Woman's Philharmonic Society gave the opening concert of the season in the Chapter Room of Carnegie Hall last Tuesday evening.

Madame Cornelia Meyersheim has been engaged by Herr Conried as a teacher in the Metropolitan School of Opera. The season of grand opera will begin Nov. 21 with Verdi's *Aida*. The principals will be Madame Meyersheim, Edyth Walker, Caruso, Scotti, and Poi Placon. A new Carmen will be presented this year in the person of Olive Fremstad.

The first of this season's People's Symphony concerts, which are to be given hereafter in Carnegie Hall, is announced for next Friday evening.

Charlotte Maconda has begun a concert tour of the South and West.

The failure of Nina David to sing in Carnegie Hall last Tuesday evening was said to be owing to a straining of the vocal chords. No announcement has been made for future concerts.

Etta de Montau, an American singer, who has won recognition abroad recently, returned to fill concert engagements under Henry Wolfsohn's management.

The only concert that Madame Bloomfield-Zeisler is announced to give in New York this season attracted a large audience of music lovers to Mendelssohn Hall Saturday afternoon. The composers represented on the programme were Scarlatti, Beethoven, Chopin, Moszkowski, D'Albert, Schuetz, Josef, and Tschakowsky. Her playing of *Fantasia Opus 49*, by Chopin was executed with great brilliancy and individuality, and the entire programme delighted the audience.

Gertrude Charles, the grand opera singer, of Decatur, Mich., arrived Oct. 27 on the *Koenigin Luise* from Genoa. She has been starring in Italy in *Il Trovatore*, *Faust* and *La Gioconda* and says she intends to bring over an Italian company next season to sing in the latest Italian operas.

## NEW THEATRES AND IMPROVEMENTS.

The New Majestic Theatre at Butler, Pa., is nearing completion, and will open Nov. 14. It will cost \$80,000, is on the ground floor, and has all modern improvements, being fitted with electricity and gas, and heated by steam. Its seating capacity is 1,600. Proscenium, width, 35 feet; height, 27 feet; to back wall, 40 feet; from wall to wall, 65 feet; to rigging loft, 50 feet.

The new Clifford Theatre, Urbana, Ohio, built by the comedian Billie Single Clifford, was erected almost on the spot where he was born, and will be managed by his brother, Edward C. Clifford.

The building, built of brick on the ground floor, is 82 by 93 feet in size, and contains a balcony and gallery, the gallery entrance being independent. The auditorium walls are finished in red. Three boxes on either side are finished in green, gold and ivory. The seating is divided into 200 orchestra circle chairs of red leather, 400 parquette chairs of quartered oak, first three rows of balcony, forming dress circle with 175 chairs (oak), 200 balcony chairs (oak), and gallery, 500 in benches. The proscenium arch, 30 x 40, is finished in gold, ivory and green, contains 80 electric lights. The stage is 80 feet clear from side to side, 35 feet from border lights to back wall, and 65 feet to gridiron. The switch board of marble is one of the largest marble boards in the State, and is built on a platform above the stage so that no one can come in contact with it. An ample stock of scenery, including an asbestos curtain bearing a likeness of Mr. Clifford, is put in by Bosman and Landis. Two star dressing-rooms on the stage and two above, reached by broad stairways, will accommodate thirty people, with running water and sanitary equipment in each room. Dressing rooms will be made under the stage to accommodate thirty more people.

## ACTORS' CHURCH ALLIANCE NEWS.

National (and Local) Headquarters, Manhattan Theatre Building, Broadway and Thirty-third Street.

At the Hotel Astor, Broadway and Forty-fourth Street on Thursday afternoon, Nov. 10, the National Council of the Alliance will give an entertainment consisting of a Solree Varie and Conference descriptive of the Isle of Jersey. The latter will be given by Madame Aspler-Chesley, and among the large number of patrons and guests Mrs. Fiske is expected to be present. Tickets, \$1 each, can be obtained from the headquarters or from any member of the Ways and Means Committee. The proceeds of the entertainment will be used in the development and extension of the National work of the Alliance.

The regular monthly meeting of the Board of Directors of the New York Chapter will be held Wednesday afternoon, Nov. 2, at the headquarters at 4 P. M., and that of the National Council will be held on Friday, Nov. 4, at the same hour and place. All members are expected.

Clara Thropp, writing in appreciation of the work of the Alliance, adds: "I am glad to see what wonderful work the Alliance is doing in taking away the nomadic atmosphere of the theatrical profession and giving to it the dignity it deserves."

A theatre party at which were an uncommon number of prominent clergymen and others, was held at the Amphion Theatre, Brooklyn, last Friday evening under the auspices of the National Council of the Alliance. Among those present were Rev. Thomas H. Sill, Rev. Dr. and Mrs. Warren, Rev. Dr. Antlice, Rev. F. J. Clay Moran, Rev. A. R. Mansfield, Rev. Dr. Kimber, Rev. Robert L. Paddock, and Rev. Walter F. Bentley as well as the following professionals: Madame Von Klenner, Mr. and Mrs. Harry Leighton, Edyth Totten, Mrs. Jennie Kendrick Seely, Bessie Taylor, Joseph Arthur, Mrs. Magie Breyer, Frances Florida, and Colonel Gardner (on leave of absence from the British army), all of whom came from Manhattan to witness Edna May Spooner in the Palace of the King, and were received by Mrs. Spooner and her company upon the stage after the performance.

The Memphis (Tenn.) Chapter of the Alliance held a meeting at the Parish House of the Church of the Good Shepherd in that City on Sunday afternoon, Oct. 23. The President of the Chapter, Rev. Thomas W. Windiate, gave an interesting address upon the work of the Alliance, referring particularly to the happy and mutually beneficial relations now existing between the Church and the Stage, and speaking very earnestly and enthusiastically of the plans and hopes of the Memphis Chapter for the promotion of the same. Charles T. Catlin, President of the New York Chapter, was also present and addressed the meeting upon the importance of sustaining the National Secretary and Organizer, Rev. Walter E. Bentley, in the work of visiting and establishing new Chapters. In conveying the greetings of the New York Chapter, Mr. Catlin told of the successful results of the Thursday afternoon teas, the monthly receptions, the Sunday evening services, the flower fund and other instrumentalities through which New York is faithfully striving to enlighten public opinion as to what the Alliance means to both Church and Stage and to cheer and encourage sister Chapters in every section of the country to promote and sustain the good work of the National Council. Both Church and Stage were well represented at the meeting, and the greetings of the New York Chapter were most cordially reciprocated.

On behalf of the Williamsport Chapter of the Alliance, Mr. and Mrs. Otto gave a reception and supper recently for the members of the Vallamont Stock company. Manager Lyman A. Pray is the Secretary of the Chapter. Plans are proposed for effective work to be executed by the Chapter this season.

Last Thursday's tea at the New York headquarters was largely attended, the rooms being crowded. Eleanor Wilton was the hostess and beyond the regular visitors, James L. Ford, Almee Abbott, Murry Woods, Kate Fletcher, Florence Farlan, Louise Sanford, Major Thomas Ekin, Mary E. Kidd, John H. Costello, Mrs. Lyman Burger (Kansas City Chapter), Mrs. Fred C. Chamberlain (Syracuse Chapter), Wilson Forbes, Kathryn Johnson (Colorado Springs Chapter), Frank Maples, Elizabeth B. Knox, Joseph B. Arthur and Minerva Florence were present. Almee Abbott gave a recitation, Bessie T. Bennington gave an address and Wilson Forbes delighted those present with a selection entitled "The Uncle." Tea will be served as usual on Thursday.

Through the kindness of Manager Harrison Gray Fiske, the Manhattan Theatre has been secured for the November service, to be held by the New York Chapter on Sunday, Nov. 20, at 4 P. M., when Harry Leighton will be the speaker and the vested choir of St. Chrysostom's Chapel will render the music.

Percy B. Gibson, Secretary of the Providence, R. I., Chapter, recently visited the Albee Stock company at Keith's Theatre, Pawtucket, R. I., and Elwood F. Bostwick, J. Hammond Dalley and others joined the Alliance. He also visited Westbury, R. I., and secured the Rev. F. H. Dicker, pastor of the Congregational Church, as chaplain, who has invited Mr. Gibson to address the R. I. Congregational Clergymen's Association, of which he is the President.

## THE STOCK COMPANIES.

Dottie Greene, one of the original members of the Vernon Stock Company since its organization, has been advanced to the position of leading lady.

Thomas Oberle has resigned from Morosco's Company and enlisted under Belasco and Mayer's banner.

Helen Whitman, last season leading woman for Daniel Sully, is now successfully appearing with Proctor's Fifth Avenue Stock company.

Mortimer Snow is doing such good work in Troy as actor and manager that several wealthy patrons have plans well under way for the erection of a new theatre for him next season. It is said. If erected the theatre will be opened with a fine production of *Hamlet*.

H. Walter Van Dyke has leased the Lyric Theatre at St. Joseph, Mo., and will play one of his stock companies at that house during the entire season.

Adeline Dunlap, a Providence favorite, joined the Providence Dramatic Stock last week and opened with the company last night.

## ENGAGEMENTS.

Gerald Coventry, to stage *Cupid* and company for J. Fred Zimmermann, Jr.

Walter Craven, as stage-manager for Piff, Paff, Pout.

Harry Knapf for heavy with Uncle Josh Spruceby company (Eastern).

William R. Randall and Mary Deillah Bryant, for Eugene Blair in *Iris*.

Frank M. Willard, an old newspaper man of New York, formerly with Margaret Mather, has signed with the Lyric and Belgrade Amusement company for the season of 1904-5, as their representative.

Mr. and Mrs. J. J. McDonald (Marie Warren), for the Cutter-Williams company.

Some of the people engaged for Ault-Belgrade company, in support of Frederic E. Wright, include: Minnie Stanley, Annan Field, Louise Muldegar, Bertie May, Frank De Vernon, James W. Morris, Harry Tansey, Emil Steiger, B. M. Carpenter.

Walter Parr, Fred Montgomery and Margaret Bourke, for *Escaped from Sing Sing*.

## PERSONAL



MACKAY.—F. F. Mackay's former pupils in the National Conservatory of Dramatic Art are organized in an alumni association, and on last Friday afternoon they held a reception, at which Otis Skinner was the guest of honor. Mr. Skinner made an interesting address and accepted honorary membership in the organization. Several graduates of the Conservatory furnished an entertaining musical programme for the occasion.

MCINTYRE.—Frank J. McIntyre has returned to the cast of *Becky Sharp* at the Manhattan Theatre. Mr. McIntyre was called home suddenly on account of the illness and death of his mother, Mrs. William H. McIntyre, at Ann Arbor, Mich.

SAVAGE.—Henry W. Savage is so encouraged by the popular success of *Parsifal* that he has announced that he will do *Tristan and Isolde* and the entire *Nibelungen Ring* in English next season, and on the same scale as *Parsifal* and with the present company as a nucleus.

RUSSELL.—Annie Russell's engagement at the Garrick Theatre in Brother Jacques has been postponed until December.

ROBERTSON.—Forbes Robertson will begin his season in Toronto early in January in a new play by Henry V. Esmond.

COLGRAVE.—George H. Colgrave has retired from his duties as the representative of THE MIRROR at St. Paul, Minn., after a service eminently satisfying to this journal and pleasurable to him of more than twenty years. In fact, next to William H. McGown, of Urbana, Ohio, Mr. Colgrave was the oldest correspondent of THE MIRROR in service. He is succeeded at St. Paul by J. A. Weeks.

VON POSSART.—Dr. Herman von Possart, the theatrical censor of Berlin, sailed from Bremen for New York Oct. 25, to get suggestions that may be useful to the police administration of the Berlin theatres. Dr. von Possart's wife was formerly Cornelia Ryder, a pianiste of Chicago.

GADSKI.—Madame Gadski sailed with her husband, Hans Lauscher, on the *Kaiser Wilhelm II* from Bremen Oct. 25, to give eighty concerts in the United States.

D'ANNUNZIO.—Gabriele d'Annunzio has asked for a lease of the Scala Theatre in Milan for next April, that he may produce *The Ship*, a new three-act tragedy he is completing for Eleonora Duse. Its action takes place in the lagoon and islands of Venice before its foundation. There are four principal roles. A novelty is supplied by the important part taken by the chorus. Baron Franchette is composing the music.

ZANGWILL.—Israel Zangwill is attending the rehearsals of his *Children of the Ghetto*, which will be given in Yiddish at the People's Theatre within a month.

WILLARD.—E. S. Willard will appear at the Knickerbocker Theatre late in January in *Lucky Durham*, which was written by the late Wilson Barrett, and produced by him in London just before his death.

THORNE.—Sylvia Thorne arrived in New York Oct. 23, after being abroad for two years.

PARKER.—Judge Parker and District-Attorney Jerome were Tammany guests at the Grand Street Theatre Oct. 24. Gordin's *King Lear* and *The Truth* were played in Yiddish.

WARDE.—Frederick Warde lectured before the students of the L. D. S. University, Oct. 19, at Barrett Hall in Salt Lake City, on the "Wit, Wisdom and Characters of Shakespeare."

CARTER.—Mrs. Leslie Carter sailed for Europe last Saturday, going direct to Paris to procure costumes for the new play in which she will be seen at the Belasco Theatre later in the season, following David Warfield's engagement in The Music Master.

REHAN.—Ada Rehan has sent to the Lyric theatre a box of programmes and pictures of the Daly days, to be used during her appearance at that house.

CODY.—Colonel William F. Cody (Buffalo Bill) returned after a two years' farewell tour of Great Britain, on the *Campania*, Saturday, with nearly two hundred of the Indian, Cowboy, Mexican, Japanese and military members of the Wild West. He reports business best in Scotland, and that he will probably go to Wyoming for the Winter. The Wild West is going to Paris next year to begin a farewell tour of the Continent, then comes the American farewell before Colonel Cody's retirement.



## TELEGRAPHIC NEWS

## CHICAGO.

"All Star" Two Orphans and Other Offerings—Candida Popular.

(Special to The Mirror.)

CHICAGO, Oct. 31.

After two weeks of Barnum and Bailey and one of the Horse Show, Chicago settles down this week to give its usual attention to the play. Occasional roars from the football field in the midst of the mase of the University of Chicago buildings erected on the Midway with Standard Oil money shake the atmosphere on Saturdays, but there is no theatre near. Business continues generally good these clear, crisp Indian summer days. The bill this week:

Grand Opera House, Esra Kendall in Weatherbeaten Benson; Garrick, Fantana, fifth week; Studebaker, Arnold Daly in Man of Destiny and How He Lied to Her Husband, second and last week of engagement; Illinois, "All Star" Two Orphans, second and closing week; Powers, Robert Edison in Hanson's Polly; McVickers, Chauncey Olcott in Terence; Great Northern, Williams and Walker in In Dahomey, third and closing week; Bush Temple, Players' Stock in Prisoner of Zenda; People's, Stock in Dairy Farm; Columbus, Midnight Marriage; Criterion, For His Brother's Crime; Alhambra, Queen of the Highway; Bijou, On the Suwanee River; Academy, Wedded But No Wife; Avenue, Stock in Down East; Howard's, Stock in Men and Women.

Louis Mann in The Second Fiddle follows Two Orphans at the Illinois in place of Little of Everything, not coming next week. The enterprise Joe Leiter was reported to be backing seems to be rapidly taking definite form. The play is called An American Woman, and a woman who had a very small part in The Pit when it was produced at the Garrick last Christmas is to be starred. Her name on the programme of The Pit is Ambrose Lawford and an actor informs me she is a handsome brunette, with a charming manner, ability and remarkable modesty for one so suddenly elevated. I understand her play is from the pen of a Eugene Banks, a poet of the Press Club, hailing from western Iowa, and that the play will be performed first out there. Later, the information runs, it will be at the Illinois—some time in February. Will J. Davis, of the Illinois, is to direct the tour. George E. Martin, whose comedy as the landlord-waiter in the last act of Siberia tickled the McVickers audiences, has been engaged for Miss Lawford's company. William F. Clifton, a well-known actor who has supported Kate Claxton and Clara Morris, is another chosen member, and George Moore, Walter McCullough and Mrs. C. T. Del Vecchio will be in the company. Miss Lawford seems to be personally selecting her company, for she saw one actor perform his part three times before she engaged him. The tour will begin Jan. 1.

The Williams and Walker engagement continues to fill every seat at the Great Northern at every performance. The house was virtually sold out last Friday for every performance of this, the closing week. An effort was made by Manager Fred Eberts, of the theatre, to extend the engagement one week, but McFadden's Flats refused to budge.

Three performances of McFadden's Flats will be given election day at the Great Northern, the third at midnight. Four years ago at this theatre a midnight performance of Across the Pacific was given election night to a \$600 house. The Two Orphans by the "all star" company is probably the best production of this celebrated play that this generation will have a chance to see, at least as a traveling attraction. The audiences at the Illinois have been enthusiastic and curtain calls numerous and genuine. Clara Morris has been virtually overwhelmed with prolonged applause. It seems to be the general opinion here that J. E. Dodson's Pierre is particularly admirable, though honors are about even between him and Grace George as Louise. James O'Neill gives a courtly, fine and finished impersonation of De Vaudrey. On the roll of honor of this production the name of one who is not nominated among the stars should be mentioned prominently—William Beach. His reading, manner, voice, judgment, appearance all united to make his De Limeres an admirably impressive figure. Sara Truax as Henriette was a better actress and less of an elocutionist than ever before. Louis James made Jacques a big, laughing vagabond whose chief characteristic was his merriest. James' chief object seemed to be to work up the grotesque-comic situations with La Frochard, played by Elita Proctor Otis, in a rough and superficial way, with a few effective details such as the laugh, cough and downstairs gait. James Lee Finney's Picard was a neat, pleasing comedy figure, but seemed a bit too much of the twentieth century. Bijou Fernandez's Marianne was sufficiently good.

C. A. Bird, until recently manager of the Garrick for the Shuberts in this city, returns among his many friends as manager of Esra Kendall in Weatherbeaten Benson at the Grand for Liebler and company. A. E. McCune is in town ahead of Mr. Savage's Common Sense Brackett, which follows Candida at the Studebaker next week. George C. Tyler and W. F. Conner, of the Liebler staff, were in Chicago last week looking after the interests of three Liebler attractions, Candida, Two Orphans and Esra Kendall. Madge Chapman and Helen Welsh, of Woodland, left the company here and returned East. Hart Conway is going to favor Chicago with Browning's Pippa Passes at the Studebaker in four or five weeks with amateurs from Mr. Conway's School of Acting, now a part of the Chicago Musical College. Candida's keen and proper refreshment for the mind and sympathies was appreciated artistically and practically at the Studebaker last week to an extent that gave the management much encouragement and the enterprise of sending the Daly-Slaw attraction around the country something like a new lease of life. The Studebaker was not filled to capacity, but the audiences were quite large enough to show a good profit and quite intelligent enough to relish the wit and strength of this brilliant comedy. There was a great deal of the most genuine applause. The press notices included much enthusiastic praise and some brittle criticism that had other qualities of glass; you could see through it and get a glimpse of the wrong ideals got in some library communion with Shaw. If Butterflies is any indication, the patrons of the Bush Temple Theatre like Henry Guy Carlton's wit, humor and American sentiments. The play seemed to be enjoyed as much as any of the season at the Bush, and one member of the company stepped forward for especially honorable mention, Frederick L. Power, the stage director, who unexpectedly found he had to play Hiram Green, the sturdy Yankee self-made man and millionaire with a dawdling, monocled, wine-drinking son. The humor and strength of this character were delivered with marked excellence by Mr. Power and captured the audience. George Allison was unusually entertaining as Ossian, and the matinee audience, 99 per cent. women and nearly filling the house, seemed unanimously to think he was fine. Mable Montgomery and Gertrude Rivers were a bright and pretty pair of American girls of high degree, and Kate Blake an aristocratic, money-bunting, match-making mother as natural as life. George Loane as young Green was tiptop in the tipsy scene and generally good in the part. He looked the handsome youngster to perfection. William Evert's Andrew Strong was another finished contribution to the general excellence of the Players' performances. Augusta Scott's Mrs. Ossian was good but not made up old enough in her face. Several changes in Esra Kendall's Weatherbeaten cast include Harold Russell in place of Joseph Clayton as Nevins, Mabel Howard in place of Zelle Davenport as Miss Morton, and

Rose Norris in place of Laura Almonino as Cindy.

The "geisha" who so charmingly does the duet "Alone, Alone, with Rowan" in Fantana has been discovered in spite of the absence of her name from the programme. She is Miss Victoria Stuart and she has been on the stage only a year.

Bonnie Del Vecchio, soubrette of the Wilson Theatre company, died suddenly during the performance last Tuesday night. Miss Del Vecchio gained success a few years ago as a child prodigy. Joseph Ryan's press work for the Horse Show is getting to be an annual event in Chicago. He certainly makes a brilliant showing for an equally brilliant show.

Al Martin's Uncle Tom's Cabin did a big week's business at the Academy and got especial press praise. Mr. Martin, who travels with his attraction this season, says business has been excellent. From Kansas City to Chicago people were turned away at nearly every performance. Harry Davis, his uncle's nephew, is back again in charge of the Studebaker bureau of publicity and promotion.

Recent engagements through Milo Bennett's exchange include George Martin with the Brady Siberia company, George Conklin with The Poor Mr. Rich, H. G. Forrest with Dave Lewis' Pao Romani, Florence Guise with A Broken Heart, Carl Stalzer with A Child With A J. Wiles with Maloney's Wedding, Edgar W. Schooley with Wayward Son, S. S. Sylvester with Emmett Corrigan, Stephen Fitzpatrick and Victoria and Flossie Webster with Al Martin's Uncle Tom's Cabin company, F. G. Parry, Clarence Leewood, Bernard Fairfax, Tracie Treat Clark, Elysian Holmes, Craig Rylston, with Corinne-Runkle Stock; John G. O'Dell and Jennie Cleveland with A Legal Wreck, Elizabeth Neimeyer and Leslie Hunt with Nettie the Newsgirl, Mrs. Pauline Selden and Coral Armin with Peck's Bad Boy, Dave Livingston with Conner's Stock, H. A. Lamont with Thou Shalt Not Kill, Peter McNamee with Mary Queen of Scots.

Selma Herman is leading woman of the Wedded, but no wife company at the Academy this week.

Sam Morris, who has made a big success of the Avenue in Egglewood, says he will have a brand new theatre ready by next Christmas.

Esra Kendall, in Weatherbeaten Benson, opened to capacity last night (Sunday). Hundreds were turned away. Both star and play were well received and there is a prospect of a big fortnight's business. OTIS L. COLBURN.

## BOSTON.

Miss Crosman Warmly Welcomed—May Irwin Makes Hit—Gossip.

(Special to The Mirror.)

BOSTON, Oct. 31.

There is a swing in the theatrical production toward dramatic attractions this week. Henrietta Crosman opened at the Tremont in Sweet Kitty Bellairs which promises to duplicate the experience which it made in New York last winter. Miss Crosman is one of the best liked stars playing here in recent seasons, and the addition of the superb stagecraft of David Belasco as a producer makes a combination that is hard to equal. This production gives Miss Crosman the best opportunities that she has enjoyed since her Nell Gwynne, and she has the assistance of an admirable supporting company.

In his return to the Elms after an absence of two seasons William Elliot makes his first appearance here in a long time in a play written by any one save himself. The Admirable Crichton is a decidedly different play from Sherlock Holmes, in which he was last seen here, but it promises to have equal success. Jessie Busley shared in the honors.

Walter E. Perkins made a big laughing success at the Globe tonight, and it will not be surprising if he should find Who Goes There to be as profitable a winner as My Friend from India, by the same author, H. A. De Souchet. The new play is one of the most ingeniously constructed farces that have been seen on the Boston stage in a long time, and as Mr. Perkins is constantly at the fore the fun is incessant. He has many scrapes and gives a female impersonation even funnier than his Charley's Aunt. His company gives him good support.

Denman Thompson is back again in town with The Old Homestead, and as usual is at the Boston. The star's Josh Whitcomb can never become worn out.

Fritz Scheff has been finding the capacity of the Colonial at every performance, for her engagement in The Two Roses is an even greater success than her Babette. Her new comic opera is frankly confessed to be based on She Stoops to Conquer, and all admit that it has one of the best books seen here in a long time.

May Irwin's new comedy, Mrs. Black Is Back, might as well be named May Irwin Is Back, for that is the real thing. She has had a hearty welcome to the local stage, and the drooleries with which she invests the character of the bride for the second time who awakens after seven years from her age are delicious. She sings many capital new songs, and Edgar Atchison Ely does much to help in her success. This is the last week.

Wright Lorimer is nearing the close of his long engagement at the Majestic in The Shepherd King. Next week will be the last of the engagement here, and the announcement is made with emphasis that the production will not be given anywhere else in New England this year.

There is another Biblical drama in town this week. At the Bowdoin Square the stock company gives a presentation of The Holy City, which has been played by combination near here, but has never had a hearing upon the local stage. Charlotte Hunt is the Salome, with Eugene du Bois as Herodias; Wilmer Walter and Charles Miller play John and Marius respectively, and Alonzo Price, son of Mark Price, makes his appearance with the company as Andrew.

The stock company at the Castle Square has made a great hit with its revival of When Knighthood Was in Flower, so great a one, in fact, that it has been found necessary to continue this Julia Marlowe success for another week. Lillian Kemble's Mary Tudor is the chief feature of the production. This is one of the greatest individual hits ever seen at this house.

Wedded and Parted, at the Grand Opera House this week, is billed as Theodore Kremer's masterpiece, but this prolific playwright has had so many of them so styled that it would be hard to say which really has the title. However, all do big business at this popular South End house, and there is no question but that this will join the procession.

Sir Charles Wyndham and Mary Moore, his leading lady, are in Boston for a brief visit with Mrs. John L. Gardner at her suburban home before beginning their New York engagement at the Lyceum.

Lionel Barrymore is still ill at the Langham, although rapidly convalescing, and he hopes to be able to rejoin The Other Girl at an early date, probably at the opening of the Philadelphia engagement.

Mrs. Kate de Becker was given an award of \$920 in the suit which she brought against Charles Hawtreys, claiming that for salary and transportation of her children from England, to appear in A Message from Mars, which was cut short in its tour.

Wright Lorimer is studying Chatterton, and will give special performances of that and of The Man of Arrille, but not in Boston, although the latter had been promised.

G. Edgar Lothrop, Jr., the only son of Proprietor G. E. Lothrop, has joined his father's theatrical forces in this city in an eccentric capacity. The Professor's Love Story is in rehearsal at the Castle Square. It has never been played in Boston by any one but E. S. Willard. The funeral services for Albert P. Kent, the actor, better known by his stage name of Stanley Kent, were held at his late home in Chelsea last week. They were conducted by Rev. R. Perry Bush, who delivered a eulogy. Many theatrical friends were present and many floral tributes were sent. The interment was at Woodlawn. JAY BENTON.

## ST. LOUIS.

The Finale of the Fair—Blanche Bates' Splendid Record—A Big Benefit.

(Special to The Mirror.)

ST. LOUIS, Oct. 31.

Much of the general interest attaching to the World's Fair has been "up in the air" during the week just closed. Balloons, airships and poultry being the things that engage attention. First one aerial expert, and then another, has essayed "the cleavage of the circumambient," but in every case there has been a chapter of minor accidents really ludicrous. The Pike reflects the changed condition of affairs in that several shows have had to quit. The Exposition management, obdurate to all entreaties for a reduction of percentages, stands on the full measure of its bond with the result that one comes across another, especially those that were not adequately financed from the start, are closing their doors. The Pike, as an amusement proposition, is not long much by this change. Music is still assiduously cultivated, especially now in the Festival Hall, which has been heated. Van Der Stucken, the Cincinnati symphonist, was here on Friday to direct the big orchestra, and drew a full house. Organists from near and far continue to "produce themselves" on the grand instrument soon to be shipped to Kansas City, and music, heavenly maid, finds any number of devotees and courtiers.

An asterisk benefit for the relief of the families of St. Louis detectives slain here by train robbers on Oct. 21 was given at Music Hall last Thursday afternoon. Nearly all the theatres were represented, and as fine a programme was offered as any similar benevolent event ever called forth. Manager Jannopoulos and Author Hiram Wencelious Hayes offered the first act of the Music Hall Louisiana, Managers Sheehy and Hill, of the Grand Opera House, the J. J. Manager, Kate sent Harry Thompson, the Mayor of the Bowery, B. C. Hers and Mollie King were Maxine Elliott's company's contribution; the Columbia was further on the bill with Charles L. Fletcher, impersonator; Blanche Bates, Eugene Ormonde, and Henry Benrimo appeared for the Imperial in a one-act playlet, My Aunt's Advice, by courtesy of David Belasco and Maurice Kirby; Messrs. Talbot and Stone, from Paris on the Pike, sent Monsieur Gauthier, the tenor; Mr. Tate, on behalf of Hagenbeck's wild animals, contributed a group of trained pigs, and last, but not least, the Cliff Dwellers management by courtesy of Manager A. J. Smith, sent their snake dancers, four in number, with all the tomtom-beating accessories. This number completed the programme, and the newspaper accounts the next day were very favorable to the Cliff Dwellers aborigines, who certainly made the bit of their World's Fair term existents in these parts. Frank R. Tate acted as master of ceremonies in his usual capable way, and Pat Short and D. E. Russell comprised the executive staff, the stage being in charge of W. G. Stewart, of the Music Hall Louisiana. The only John L. Sullivan sold papers on the street for the benefit, the citizens subscribed some \$3,000, the benefit netted \$2,300, and with the police fund and other contributions the detectives' families are as well provided for as any money contribution may be said to be provision in so sad a case.

Upon the heels of Maxine Elliott's engagement in Her Own Way comes her husband, Nat C. Goodwin, who opened at the Century last night in his new play, The Usurper. He was greeted by as big a house as the Olive Street theatre can hold, and in all respects was the Nat C. Goodwin of many previous and prosperous seasons. The Usurper is a novelty and gives Mr. Goodwin a chance to play the typical American business man from sack to frock and then to dress suit, with a little up-to-date fun and a little Goodwinian pathos on the side. The story of the enriched business man trying to find the sweet heart of his youth is simplicity itself. The cast measures up to Goodwin's standard; the play measures up to its simplicity, and everybody is satisfied.

Ward and Vokes are at the Grand in A Pair of Pinks. As usual, the show girl contingent is well represented, and the other members of the company, on whom rests the development of the diaphanous plot, give a good account of themselves.

At the Crawford we have Olga Nethersole's version of Sapho, but this time Lillian Atwood is in the title part. Blanche Bates continues her triumph in The Darling of the Gods at the Imperial. All accounts to the contrary, hers is the real World's Fair theatrical success. She has achieved a personal as well as an artistic triumph. The season in St. Louis would have been barren without her, because the drama had no place in the framework of the World's Fair proper, and it was left to private enterprise to give theatrical patronage something entirely out of the ordinary. The business at the Imperial establishes and founds a record here. The 100th performance mark has been passed by Miss Bates with not a sign of diminution of public approval.

Der Hochtourent (The Mountain Tourist) was offered last night at the Olympic by the German stock under the Horren Heinemann and Welb. It is a well-known farce among the Irving Place clientele in New York, but we saw it for the first time last night. Laughter, Homer and likewise Germanic greeted every scene. How the Germans can laugh when they laugh, to be sure!

Ben Hur continues its run at the Olympic. The piece, as already reported, will not be taken off until well into November.

Louisiana at the Music Hall is doing better than was expected. Mr. Hayes is yet adding to the work, and soon he will be able to say as we do in the classics: *Pinto coronat opus*. That is, the end will crown his work when he takes to the road.

At the Kralffy spectacle, at the Odeon, plump Grace Belmont is, as of yore, singing to organ and full orchestra accompaniment, "Star of My Life, I Wait for Thee." Bossy works hard to keep the big spectacle bright and new, and the truth is he is succeeding.

McFadden's Row of Flats has followed Tilly Olsen, of Stockholm, at Havlin's. The Row is always a welcome visitor at Sixth and Walnut streets. Its comedy is as wide as a church door, the plot is as deep as a well; but 'twill do for Havlin's, and that's the mail thing.

The Bellows Stock company is soon to follow the Kralffy spectacle at the Odeon. Melba and Paderewski are said to have secured time in January from the Odeon people. Monday nights are to be reserved for the big musical events at the Grand Avenue playhouse. As to the continuance this season of the Choral-Symphony Society at the Odeon nothing is definite. As usual, the rumor is about that L. M. Crawford wants to sell. A sale might prove a good thing for the buyer, the seller and the general public. The Melba engagement was booked by Herr Kronberg, on shares.

The first of December falling in the middle of the week the closing of the Louisiana spectacle at the Odeon will come either Nov. 26 or Dec. 3. The Bellows Stock company will therefore likely begin Tuesday, Dec. 6. Monday evening being reserved for miscellaneous bookings. For the eight weeks after May 1905, President Crawford either expects to book an opera company or put one on himself. J. A. NORTON.

## PHILADELPHIA.

Six Stars in View—Musical Comedy, Melodrama, English and German Stock.

(Special to The Mirror.)

PHILADELPHIA, Oct. 31.

Business continues satisfactory in the Quaker City, the popular-priced houses having a shade the better of it. This week introduces a tax of ten cents on all free passes issued to aid the Actors' Fund of America.

Herbert Keiley and Effie Shannon in Taps are in their second and final week at the Broad Theatre. They have not received the attention they deserve. Cecilia Loftus in The Serio-Comic Governess Nov. 7-12.

Henrietta Crosman's two weeks' engagement

at the Academy of Music with Sweet Kitty Bellairs has been an artistic and financial success. At the Chestnut Street Opera House Bertha Galland in Dorothy Vernon of Haddon Hall is in her second and last week. The Rogers Brothers in Paris begin a three weeks term Nov. 7. Lulu Glaser, with her new comic opera, A Madcap Princess, opened to-night at the Chestnut Street Theatre to a crowded house. The Red Feather Nov. 14.

Wagenhals and Kemper's production of The Resurrection, with Blanche Walsh as Maslova, is at the Walnut Street Theatre for a two weeks' term, opening fair. Lawrence D'Orsay in The Earl of Pawtucket Nov. 14.

At the Garrick Theatre The Isle of Spice fills in this week's gap. Margaret Anglin in The Eternal Feminine Nov. 7.

Sherlock Holmes, with Errol Dunbar in the title role, is at the Girard Avenue Theatre. Mr. Dunbar is aided by a strong company, which attracted large business the opening night. William Bramwell in Captain Barrington Nov. 7.

The Volunteer Organist opened to-night at the Grand Opera House to a large house. The many patrons of the Grand were delighted with the pastoral attraction. Girls Will Be Girls follows Nov. 7. Billy Van in The Errand Boy 14. Florence Bindley has an immense following and is the attraction this week at the Park with The Street Singer to crowded house—the second engagement this season. Thomas E. Shea in repertoire Nov. 7.

The Auditorium remains closed, as the legal difficulties are unsettled.

At the National Louise Beaton, aided by a first-class cast, pleased a large audience to-night in Rachel Goldstein. Lighthouse by the Sea Nov. 7.

The Fatal Wedding is the week's attraction at the People's, and will do a profitable business. More to Be Pitted Than Scorned Nov. 7.

Hart's New Kensington Theatre presented A Child of the Slums, with complete scenic surroundings and a company of merit, the prominent ones being Nellie Maskell, Ernie Veronee, Helen Townbridge, Haucha Blachoff, Ida Mae Lawrence, John E. Lane, George Darrell, Harry Lawrence and Charles S. Middleton. This theatre is doing well and is a favorite uptown resort. The Factory Girl, Nov. 7.

Blaney's Arch Street Theatre hit the public fancy this week in Two Little Sailor Boys, with a good cast headed by the local favorite, Amy Lee. Deserted at the Altar, Nov. 7.

Why They Parted, a new melodrama with a stirring plot, furnishes a good programme this week for the Forepaugh Theatre Stock Company, and is well staged under the supervision of Barry O'Neill and highly appreciated by large critical audiences. Price of Peace Nov. 7.

Darcy and Speck's Stock Company at the Standard Theatre are doing Ten Nights in a Bar Room. Under Two Flags Nov. 7.

Saake's German Dramatic Stock Company at the Bijou Theatre present The Wholesaler and The House of the Major this week, fully deserving the improving steady patronage. Dumont's Minstrels at the Eleventh Street Opera House, with the Four Mignam Brothers in the Musical Barber Shop and the burlesque, Crazy for Trading Stamps, form an attractive programme to usual large business.

The Philadelphia Orchestra, Fritz Scheel, conductor, will inaugurate its fifth season at the Academy of Music, matinee, Nov. 4, and evening Nov. 5. S. FERNBERGER.

## PITTSBURGH.

King Dodo—The Davis Stock—New Playhouse—Attractions—Notes.

(Special to The Mirror.)

PITTSBURGH, Oct. 31.

The Duquesne Theatre holds a large audience to-night to see King Dodo, which is presented by a large company, and is altogether a worthy production. Next week the Elinore Sisters in Mrs. Delaney of Newport followed by a return engagement of the Rays in Down the Pike.

The Bijou held two large audiences to-day to see the White Tigress of Japan. Fannie McIntyre heads a good company, which is framed by a good scenic equipment. After Midnight is next week's booking.

The Harry Davis Stock company began its last week at the Avenue to-day, and next week this splendid organization will migrate to its new home, the Alvin, opening with Gismonda. That old time comedy, A Night Off, is this week's offering, and it is well presented by Jane Kennark, William Courtney, and other members of the company.

The Empire has Thou Shalt Not Kill for this week, opening this afternoon with a special matinee, which was well attended. This is the first time this play has been seen in this city. Both the company and scenery are adequate. The Beauty Doctor is the underline.

Hyde and Behman's beautiful new playhouse, the Gaiety, opened to-night with Way Down East before a filled house. Mr. Hyde, who has been in the city for several days, was present to night with several other theatrical men. James Francis Burke, a well-known lawyer of this city, made an address. This play will be presented next week also, and will be followed by Florence Bindley in The Street Singer. Other attractions to come are Under Northern Skies, Tommy Ross in Checkers, and Siberia.

Peter F. Dalley and Fay Templeton in A Little of Everything is the Nixon's offering this week, to be followed by Annie Russell in Brother Jacques, when a benefit performance will be given for a local institution Nov. 9.

The opening concert of the Pittsburgh Orchestra, Emil Paur, conductor, will be given at Carnegie Music Hall on Thursday night of this week.

Jane Kennark was entertained last week by a school girl friend, Mrs. William M. Locke, at her home in the East End. They are natives of Louisville, Ky., and had not met each other in several years.

Anna Chance (Mrs. Charles Grapewin) celebrated a birthday anniversary in this city last week.

A handsome souvenir programme was distributed among the audience to-night at the Gaiety, and is one of the finest products of the printer's art.

James T. Waldron, late of the American Theatre, New York, arrived in this city last week, and began his work as house librettist and press representative for the Harry Davis Musical and Travesty company, which will begin its career at the Avenue next Monday.

ALBERT S. L. HEWES.

## WASHINGTON.

Annie Russell, Lawrence D'Orsay, and Al Leech—Other Attractions—Notes.

(Special to The Mirror.)

WASHINGTON, Oct. 31.

Washington is interested in the engagement of Annie Russell, who appears this week at the New National in her new play, Brother Jacques. The opening to-night shows a very large audience. Miss Russell is conspicuously successful in a character of pronounced merit. The excellent supporting company includes Joseph Wheelock, Jr., Oswald Yorke, George Wilson, Grant Stewart, Elizabeth Johnson, Florida Pier, and Mrs. Charles Walcott. Ada Rehan follows.

Lawrence D'Orsay again wins approval in his portrayal of Lord Cardington in The Earl of Pawtucket at the Columbia Theatre. The comedy is capably interpreted by Charles W. Stokes, Herbert Fortier, Harry Frees, S. S. Whitte, Stokes Sullivan, A. P. Thomas, Ernest Elton, Mary Elizabeth Forbes, Jane Peyton, and Florence Robinson. Next week, The County Chairman.

Al Leech and the Three Rosebuds are at the Lafayette Square in Girls Will Be Girls. A capable assisting company comprises E. D. O'Connor, Art Brock, John McVeigh, Winfred Young, Harry Davies, William Bradley, Oscar Watson, Edward Mora, Edward Schultz, and Mary Karr. The Three Rosebuds this season are Roma Snyder, Gladys Claiborne, and Christine



OUT IN DECEMBER, 1904

# THE CHRISTMAS DRAMATIC MIRROR

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THE DRAMATIC MIRROR, 121 West 42d St., New York

Cook. Eugenie Blair is next week's announcement.

No Wedding Bells for Her is the magnet that attracts Academy of Music way. Shadows of a Great City is the underline.

James Young, of Viola Allen's company, delivered a lecture last Thursday afternoon on Hamlet to an enthusiastic student body at Georgetown University.

The issuance of stamps on passes for the benefit of the Actors' Fund Home is now in vogue at both the National and Columbia theatres.

Percy Weadon is here in advance of The County Chairman, with Macklyn Arbuckle. Frank Murray, another of the old solid reliables, W. A. Brady's workingman, is ahead of Leech and The Rosebuds, and feels a sense of pride at to-night's showing.

Harry E. Allen, late treasurer of the Murray Hill Theatre, in New York, and formerly for five years business manager of the Academy of Music here, is enjoying the gunning season at the club house of the Busy Bees at Four Mile Run, Va.

Mrs. Roosevelt, accompanied by Master Theodore Roosevelt, Jr., Lieutenant Moore, Miss Oliver, daughter of the Assistant Secretary of War; the Misses Christine and Esther Roosevelt, occupied a box at the National Theatre Saturday night, witnessing Viola Allen's presentation of The Winter's Tale.

The wedding of Virgie Luckett to C. A. Galbraith, a prominent Southern Railroad official, is an event of the current week. Miss Luckett is a well-known teacher of dancing and a sister of Joseph E. Luckett, manager of the Columbia Theatre.

Mrs. Randolph R. Rapley, soprano, accompanied by Mrs. Richard H. Gay, will give a musical at the Congressional Library Thursday afternoon, 3, for the entertainment of the blind.

JOHN T. WARREN.

### CINCINNATI.

Louis Mann—Forepaugh Stock Company  
Doing Well—Other Attractions.

(Special to The Mirror.)

CINCINNATI, Oct. 31.

Louis Mann is at the Grand to-night, after an absence of four years, in his new and successful comedy, The Second Fiddle. Both star and play were well received, and a strong cast, including Edward See, Percy Lyndall, George Gaston, Charles Dade, Virginia Kline, Dorothy Revelt, Mary Bacon, Marie Bingham, May Grant, Gertrude Doremus, Elsie Ferguson, and Irene Prizell added much to the success of the performance. N. C. Goodwin follows in The Usurper.

It is a pleasure to record the success that has been achieved by the Forepaugh Stock company at Robinson's. Capacity houses have been the rule now for several weeks, and they are richly deserved, for no better performances have ever been given in Cincinnati than those offered by Manager Fish's clever company. This week's bill is Soldiers of Fortune, with John J. Farrell as Robert Clay and Lavinia Shannon as Hope Langham. Other prominent parts fall to Eugenia Webb, Gilbert Ely, Frederick Forrester, and William C. Carr. The Conquerors is underlined.

The Girl from Maxim's was the bill of the German Theatre company last evening.

Charles Grapewin in The Awakening of Mr. Pipp, is repeating at the Walnut his success of last season. Among the supporting company are Anna Chance, Nellie Beaumont, Corinne Childs, Fred Wayne, J. P. McSweeney, Roxie Lansing, Fred Alworth, and others. Superba follows.

Good old Uncle Tom's Cabin, as exemplified by Al. W. Martin's players, is at the Lyceum, and is doing the usual business.

The Queen of the White Slaves, by J. Arthur Lamb, and under the management of A. H. Woods, is this week's bill at Heuck's.

H. A. SUTTON.

### BALTIMORE.

Viola Allen in Shakespear—County Chairman  
and Elinore Sisters—The Concert Season.

(Special to The Mirror.)

BALTIMORE, Oct. 31.

The County Chairman has its initial production here at Ford's Grand Opera House. Macklyn Arbuckle, whose art is distinctly impressive, wins his audience in the chief part. Among other prominent in this company are Willis F. Sweetnam, Erle Brown, Charles Fisher, Fred Rock, Robert Pittkin, George Ricketts, Edward Chapman, W. J. Gross, J. Stanley Macy, E. R. Phillips, Frances Ring, Christine Blessing, Rose Beaudet, Grace Fisher, Anna Buckley, Oscar F. Sidney, Howard Cuyler, Guy Tully, Nina Ainscoe and others. The Virginian Nov. 7.

Viola Allen made a successful appearance to night in the characters of Hermione and Perdita at the Academy of Music in The Winter's Tale, and proved an artistic delight in the dual role.

Frank Vernon, who staged the play, enacts the role of Camillo. The Isle of Spice Nov. 7.

A Fair Rebel, by Harry W. Mawson, is presented this week by the De Witt Stock company at Chase's. Carmen has been selected for the next production.

Shadows of a Great City is the attraction at the Holiday Street Theatre. No Wedding Bells for Her next.

The patrons of Blaney's Theatre enjoy The Wayward Son, which will be followed by The Child Wife.

Mrs. Delaney of Newport, with the Elinore Sisters is the attraction at the Auditorium. Running for Office Nov. 7.

The series of Friday afternoon recitals at the Peabody Conservatory of Music opened most auspiciously last Friday afternoon, with a vocal recital by Mr. and Mrs. Charles Rabold, with a vocal

HAROLD RUTLEDGE.

### THE LONDON STAGE.

Two Thrillers Produced—Pinero Unrepentant—Players' Plans and Promises.

(Special Correspondence of The Mirror.)

MIRROR BUREAU,

TRAFFALGAR HOUSE, GREEN STREET, LEICESTER SQUARE, W. C.

LONDON, Oct. 22.

I regret to have to start my memo this week by alluding to the death of yet another leading entertainment provider. This is Charles Morton, the veteran manager of the Palace Theatre, whose demise THE MIRROR no doubt already has noted. Mr. Morton made the Palace, as he made the huge Alhambra (where he was twice manager), the old Philharmonic (now the Grand Theatre, Islington), the Oxford (which he built), the Tivoli, and many other important London theatres or halls, big pecuniary successes and places respected far and wide. Charles Morton was the actual inventor of the modern music hall, turning it, as it were, from pot-house to palace. Morton was a personal friend of all the noted people of his time, and his working time in the public ken lasted about sixty-seven years. The veteran brought out more players, singers and variety artists than any other manager. He had a quick eye to detect, and a shrewd mind for the fostering of latent ability. What is often better, he had ever that kindly word of encouragement without which no struggler in any walk of life can get along far in this world.

I knew the beloved old man from my childhood's days, and often extracted from him sundry entertaining and interesting details of his experiences. These, with all the principal adventures of his marvellously varied life, Charles Morton's brother William and I have fully set forth in a biography upon which we have long been engaged. This book, full of pictures and photos, and reaching back to the beginning of the late Queen Victoria's record reign, will presently be sent to your side by Publishers Gale and Polden. Up to last Monday I was in communication with the dear old monogamian concerning this book. At three o'clock on Tuesday morning he passed away. His funeral yesterday was attended by every available theatrical, musical and variety artist, and wreaths and telegrams of sympathy were received from such far-away traveling friends as Sir Henry Irving, Ellen Terry, and John Hare. Among the followers were Emily Soldene and the long retired earliest of English negro comedians, E. W. Mackney, who received his first proper start from Morton about sixty years ago.

I regret to have to announce also the death of Walter Sealy, a London esteemed manager, not half the age of Morton; and of Frank Leonard, a member of the Woodbee Troupe of Acrobats. Poor Leonard broke his neck while performing on the trapeze.

And now for less painful matters: The new play products which I have to mention have been in no sense startling as far as the West End is concerned. The first was The Master of Kingsgift, another Charles II play, such as Lewis Waller recently produced at the Imperial not so good. Perhaps this was because Waller's was written by two ladies, both Americans, while this one was written by one only, and she English. Yet this one lady (Mrs. Tom Kelly, to wit) is a clever lady in other literary departments, especially as regards naval history, if you please. Her play has a strong scene or two revolving around the plots and counterplots concerning England's wicked and utterly worthless "Merry Monarch," whose epitaph, suggested by his best friend, ran thus:

Here lies our Sovereign lord, the King.  
Whose words no man relies on;  
He never said a foolish thing.  
And never did a wise one.

In The Master of Kingsgift, as in most of the Restoration period plays, His Sacred Majesty is, of course, shown to be quite a pattern of virtue and loyalty. Thus do dramatists—even nowadays—adopt the advice of Old Father William (of Stratford on Avon, gent), and hold, as 'twere the mirror up to Nature.

Mrs. Kelly's play contains several good acting parts—namely, a handsome young widow, who refuses to marry again, though she deeply loves her valiant wooer; lest her remarriage should (as per her first husband's silly—and stagey—will) deprive her son of his birthright; the said impulsive young son (the name part), the aforesaid valiant middle-aged wooer, and the hereinbefore mentioned "Merry Monarch." These characters were respectively played with much skill by the beautiful Lillah McCarthy, so long leading lady to poor Wilson Barrett; young Conway Tearle, the son of the late Osmond Tearle, and Minnie Conway, Frank Cooper, long with Irving, and Edward O'Neill, one of our strongest melodramatic actors. I fear me, however, that the newest Charles II is not destined for a very long reign.

The only West End production was a one-act drama written by a new author, Joshua Bates, and entitled The Decree Nisi. It was played in front of the revised version of The Garden of Lies at the St. James's last Tuesday, and showed how a certain wife, just unjustly divorced from her husband, emulated one of Ibsen's eccentric heroines and went "up into the mountain peaks." The new author showed some promise, but his play was not altogether "convincing," although it was powerfully acted, especially by Madge McIntosh. George Alexander, who has been ill and out of the cast of The Garden of Lies, has now returned thereto.

The two other plays I have to describe are melodramas—namely, The Girl Who Lost Her Character and Vilma. Both are, indeed, starters, as the following few details will show: The first-named is a melodrama written by Walter Melville, author of that lurid work, The Worst Woman in London. Unlike Pinero's latest, this sanguineful mixture makes for morality and in a rough and ready way might serve as a warning to the toiling lads and lassies

who form the great majority of the patrons of the playhouse where it was produced. This is the huge standard in Shoreditch, a densely populated East End district, not far from the scenes of the awful "Jack the Ripper" murders. The principal sensation in The Girl Who Lost Her Character is a furniture and household goods-smashing scene for the name part, when her callous betrayer, the wickedest of wicked army captains, refuses to atone for his wrong by marrying her, and the utter disintegration of that scoundrel-soldier by about a dozen infuriated bridesmaids who are at that moment attending the wedding of a wealthy ward, whom that villain had seduced and almost murdered to possess. His beautiful but black-hearted paramour, who has collaborated in all his villainies, dies raving mad from a cup of cold poison.

Vilma possessed a heroine, the name part, who had also lost her character. Her betrayer was also a bold, bad military man, but he was a Russian. The worry of it was that poor Vilma didn't know who was the actual culprit, for she was carried off one night by three Russian officers, and then left for dead. The Czar, however, on anon discovering the actual wronger of Vilma, the victim, made that ornament to the army marry Vilma, and gave her all his vast estates prior to being sent off to Siberia for many years' imprisonment. But, bless you! Vilma, woman-like, anon felt that she could forgive him, especially as she heard he was repentant, and in due course all ended happily. This highly savory work, which will remind you of those other sweet plays—namely, poor Maurice Barrymore's Nadsjda and your British born Paul Potter's drama, The Conquerors (bah!)—has been written by Pierre Berton for Lewis Waller, who by this time is doubtless tired of playing that other chaste work, Zaza. When Mrs. W. gave this first London performance of Vilma at the Alexandra, Stoke Newington, last Monday, the author's name was dropped out.

Speaking of salacious stage works, Pinero's Dancing Doll, The Wife Without a Smile is still being vigorously denounced in newspapers, O. P. and Playgoers' clubs, and in all sorts of places where playgoers most do congregate. As I opined in my last week's Mirror memo, many hold that whether "Pinny" meant any nasty joke or not, now that he finds the piece, or, rather, its doll, commonly regarded as an offense against good taste, he should at once alter or withdraw the piece. Instead of which at the moment of writing he has withdrawn himself to the Alps, in order doubtless to become quite a merry Swiss boy, singing "Tyrol-ira!"

Mrs. Brown-Potter last Saturday reopened the Savoy with a revival of Forget Me Not and of Cavalleria Rusticana (minus the music). The captivating Cora played far better in both than she did in The Golden Light, with its emotional gowns, and its three nights' run. In the course of a few nights, however, Mrs. Brown-Potter will replace Forget Me Not with the drama called For Church or Stage, which was written for her by a parson of Yarmouth, a reverend gentleman who writes under the name of Athol Forbes.

Olga Nethersole, who has just scored with The Second Mrs. Tanqueray (the first time she has played it in England), on Thursday last signed for a tenancy of the Shaftesbury Theatre. She will open it in November with Mrs. Craigie's new play, The Flute of Pan. After that the fair Olga will present La Dédale, adapted by W. L. Courtney, M.A., of the Daily Telegraph.

Henry Arthur Jones' comedy, The Chevalier, will cease its run at the Garrick next Saturday, after a run of only seventy nights. Early the following week Manager Bouchier will produce Alfred Sutro's new play, which has just been named The Walls of Jericho.

Seymour Hicks and Elaine Terriss (his sweet wife) will I learn, play in The School for Scandal early next year. I am quite prepared to find Seymour dropping a few American coon and other carols into Sheridan's classic.

GAWAIN.

### BOOKS AND MAGAZINES.

The Lippincott Company, of Philadelphia, has published "A Dictionary of the Drama." It is a guide to the plays, playwrights and playhouses of the United Kingdom and America, from the earliest times to the present. W. Davenport Adams, the author of numerous standard works of reference, is its compiler. The first volume received includes the letters from A to G, and contains 627 pages. The arrangement is most satisfactory for quick reference use. The subjects covered include all those a worker in dramatic literature of the stage in any of its myriad branches can possibly need.

The author is English, but the publishers are a leading American firm. The result is just what one would expect from such a complete combination.

For years the worker and serious student has lacked just such a handy volume, that he might keep on the quarterdeck of his desk to settle those countless questions which come up every hour in the day. Many books have been furnished, but none so entirely satisfactory as this. After having had it close at hand for a week a personal feeling of positive dissatisfaction against the authors has grown for not doing the impossible and printing all volumes simultaneously.

"Comedies and Legends for Marionettes," by Georgiana Goddard King, illustrated by Anna R. Giles, is published by the Macmillan Company, New York, \$1.25. Those of us who have not played with marionettes when we were children or at being real actors, are few and to be pitied. Those who have made marionettes live and dance will rejoice with those others of the young at heart that a book has been especially written for them which tells how to make a marionette theatre and its droll little people. Besides full instructions the author has written a number of little plays. The comedies are The Loyal Two, Columbine's Marriage, and The Magic Hat. The legends are of St. Francis and St.

Dorothy. The pantomimes are Snowflake and the Dwarfs and Mother Hubbard and Her Dog.

Though the feet frequently fumble many would call these plays literature because they are full of pretty fancies and many forms of speech. They would be wrong. The highest art is the apropos. This can be proved but not here, space lacking. It would be higher art if this lady of poetic brain did not use the difficult theatrical form for things theatrically impossible. Some of her situations would be strongly effective on the stage in a melodrama like Semiramis, the first of the three so-called plays in the volume. Armies are routed, queens and crowns change owners in a few lines' space, and in a way that would warm the heart of Theodore Kremer. For instance, the King of Armenia conquers Queen Semiramis, has a scene with her and goes to his triumphal feast. Before he can have finished soup, or she one speech, her victorious army tear away the rear of her tent and rescue her. What could be more kromeresque?

Here are two stage directions of this so-called play. "Dancing maidens in white robes, each with a dove resting on her hand, enter right front, reach the centre of the stage, and begin the dance of doves. As the maidens describe circles in the dance the doves rise and fly in similar circles above their heads, and re-align on their extended hands. At the end of the same act, during all of which Semiramis has carried a dove in her bosom, she frees it, saying, she is no longer a woman. Her lover leaves in despair." Stage directions are: "Her dove flies over her head. She starts and looks after it. The bird alights. She watches it eagerly and waits. It circles about her, then darts to her bosom. With an exultant moan she clasps it to her breast. Curtain." This is the stuff dramas are made of when mixed with midnight oil, but never when mingled with practical stage sense. If publishers had a man on their forces who knew something about the stage, such things would not be allowed in print to their harm, and that of well meaning authors.

The other plays of this volume, Carlotta and The Poet, deal with the Empress of Mexico and Edgar Allan Poe, respectively. The same and much more could be said, but we refrain because the author is a woman.

"Semiramis and Other Plays," by Olive Telford, is published by Brentano's, New York.

Everybody's and The Metropolitan for November have departments devoted to the stage that are rapidly improving in editorship. The illustrations of The Metropolitan are especially fine with full-page photographs of Clara Blandick, Shu-Gun Girls, Mabel Tallaferro, Madge Carr Cooke, May Buckley, Mrs. Fliske, Rose Stahl, Gertrude Coghlan, and others.

The Reader Magazine for November contains a full-page caricature of John Drew.

The Theatre Magazine for November has an interesting interview with George Ade, who tells of what he is going to do dramatically. Another interesting illustrated article is an account of the career of Schumann-Heink. Ada Paterson has a delightful chat with Annie Irish, and Aubrey Lantson writes of Mrs. Siddons, while Montrose J. Moses continues his series on Famous Families of Players, telling about the Sothmans. There are the usual descriptions of recent plays with large portraits of Mrs. Patrick Campbell, Viola Allen, Otis Skinner, Anna Held, Henry Miller, and many scenes of recent plays and players.

In The Arena for November appears Arnold Daly and Bernard Shaw, the first of seven, well illustrated articles on dramatists of the present time, which Archibald Henderson is writing for this magazine, and which will be published during the year. "How the Stage Can Help the Church," by Gertrude Andrews, another paper in this number.

In other November magazines the following articles are of interest to members of the profession: Cosmopolitan, "The Tendencies of the American Stage," by Daniel Frohman; Leslie's, "The Great Theatrical Syndicate;" The Popular Magazine, "Little Stories of the Stage;" The Oracle, "Tommaso Salvini," by Helen Zimmerman; The Smart Set, "The Play and the Public," by Clyde Fitch, and "The Actress that Remembered," by Viola Roseboro; Metropolitan, "What Language Do New Yorkers Speak?" by Richard Holbrook; Woman's Home Companion, "The Best Plays of the Season," by Campbell B. Casad; Good Housekeeping, "Music a Medicine," by Gustav Kobbe.

### ENGAGEMENTS.

Walter G. Brown and the Ellis Sisters have joined Ed Blondell's Lost Boy, to do their specialty.

Eugenie Thais Lawton is White Whittlessey's leading woman. John Sainpolis is leading man. Virginia Brice, Edith Campbell, H. D. Byers, and Earle Williams are in the company. Mr. Whittlessey began his first starring tour under Belasco, Mayer and Price's direction, at the Burbank Theatre, Los Angeles, Oct. 23.

Harry E. Truax, by J. Fred Zimmerman, to originate the leading juvenile part in Cupid and Company.

Fred Beckman, formerly with Jacob Litt, in advance of Dockstader.

Wilbur Mack, for his second season as leading comedian with the Vallamont-Sumner Stock co., at Williamsport, Pa.

Charles A. Morgan, of The Tenderfoot co., has had to give up work in Savannah, Ga., because of laryngitis.

Violet Barney, for leads with the Davidson Stock co.

Violette Villiers has gone to Portland, Ore., to join A Friend of The Family co. and play the lead.

Rose Barnett, by Robert Brothers, for Lillian Russell's company.

Helen Darling, as prima donna with the Louisiana company in St. Louis.

Al. Holbrook, for stage-manager of The Baroness Fiddlesticks.

Marie Booth Pussell, for leading woman with Robert Maubel, whose season will open at Pottstown, Pa., Nov. 7, in Richard III.

Open—Cumberland, Md., weeks December 12, 19, Xmas week.



## AT THE THEATRES

To be reviewed next week:

MUCH ADO ABOUT NOTHING. Knickerbocker.  
HUB CENTER. . . . . Majestic.  
FRENCH REPERTOIRE. . . . . American.  
THE ERRAND BOY. . . . . Fourteenth Street.  
A WOMAN'S STRUGGLE. . . . . Metropolis.

### New Lyceum—Granny.

Comedy in four acts, adapted from the French of Georges Mitchell by Clyde Fitch. Produced Oct. 24.

John Allenby . . . . . Emmett C. King  
Mr. Allenby . . . . . Frank E. Alken  
Jack . . . . . William Lewers  
Henry Allenby . . . . . Austin Webb  
Jim Wells . . . . . Sydney Rice  
Pete . . . . . Frank Brownlee  
Boy . . . . . Herbert Marion  
Mrs. Tompson "Granny" . . . . . Mrs. G. H. Gilbert  
Helen Mason . . . . . Dorothy Hammond  
Dora . . . . . Marie Doro  
Jane . . . . . Jennie Belfarh  
Katie . . . . . Olive Murray

Mrs. G. H. Gilbert—beloved as a woman, idolized as an actress, and crowned with the laurels of eighty-three well-lived years—made her first appearance as a "star" last Monday night at the New Lyceum Theatre in a play by Clyde Fitch, entitled *Granny*. Small wonder was it, in these circumstances, that the playhouse was crowded to its utmost limit of capacity by an assemblage of the best people in New York, and that enthusiasm was the characteristic note of the evening. The dear old lady of the stage was well overcome by the honors showered upon her; but her act came bravely to her rescue and she played her role as conscientiously as though the impersonation were to be the foundation stone of her career instead of the ornament to complete the splendid monument that she, by long service, has erected in the hearts of American playgoers.

Mrs. Gilbert this season, and in this play, makes her farewell to the stage. Since 1864 she has been almost continuously before the New York public, and in that time she has won almost countless triumphs of art. Her final triumph is no less, in an artistic way, than those that have gone before, and it is glorified by the wreath of sentiment that she so richly deserves. At the end of the play Mrs. Gilbert spoke the following epilogue:

Dear friends in front, the curtain must not fall  
Until a grateful woman says goodby to all.  
Just think of all the kindness that I've got of you!  
I'd like to be the "Granny" of the lot of you!  
Old age to bear becomes a happy load  
When love and friendship line the lengthening road.  
And as I've lived long years in this dear land,  
I've never lacked the pressure of your hand.  
Nor missed your smile the times I tried to jest,  
Nor wanted for a tear when tears were best.  
So when the curtain's down, the footlights out,  
Once and for all for me, I'll turn about.  
And in my memories live again each day  
Your hands and hearts made glad for me my way.  
When with Augustin Daly I acted many parts!  
And Jimmy Lewis, bless him, played with me at heart!  
And Ada Rehan, the dear creature, won her brilliant  
spurs,  
And John Drew, cheeky darling, stole my heart and  
here,  
And charming Annie Russell and more than I can  
name—  
But I'll keep them in my memory, every one the same!  
Dear days! so many, too, red lettered ones, and gone!  
The curtain falls on all of them—I'm eighty-three  
years old!  
Goodby, old friends, new friends, my children every  
one of you!  
Listen, for it's true, I love each mother's son of you!  
For wealth, for fame, my goodness, I don't care a  
filbert!  
If only in your hearts you'll keep old Mrs. Gilbert.

In view of the conditions attending the production of *Granny*, it is difficult to measure the play or the playing thereof by the ordinary standards of criticism. Had the drama and the acting been infinitely worse, or had they been infinitely better, than they were, the result would have been precisely the same. The interest in the performance was not an artistic interest. The picture that filled the eye and the thoughts that filled the mind had little to do with the fictitious persons of the play and the tale that they unfolded. There was too much real emotion aroused by the occasion to permit any imaginary joys or griefs to captivate the fancy. Reality ousted illusion; and thus, through no fault of the dramatist or the actors, the audience, instead of witnessing a dramatic performance, found itself taking part in a ceremony—a beautiful, sentimental ceremony such as playgoers are rarely privileged to enjoy.

Mr. Fitch, it would seem, foresaw the attitude of the public and realized the feeling that Mrs. Gilbert's farewell appearances would engender when he wrote the play. More or less intentionally and gallantly he sacrificed his art to the needs of the occasion. *Granny*, as a play, by no means up to his standard; but as a vehicle to bear Mrs. Gilbert on the last day's journey of her professional career it is truly admirable. The dramatist has supplied the actress with opportunities to turn every page in the book of her talents. As *Granny* she reviews—only in a measure, and lightly, it is true—all the various emotions that she depicted so splendidly in the hundreds of characters that she portrayed in the past. To enable her to do this was no small feat on the playwright's part. With the skill of a master goldsmith he has made a setting, inconsequential in itself, that finely reveals the beauties of a very precious gem.

The story of *Granny* was taken by Mr. Fitch from a French play by Georges Mitchell. He has moved the scenes from France to a New England village, and he has introduced a bit from his former plays, *Lover's Lane* and *Her Own Way*, to enrich his atmosphere. For the four acts three settings are employed. Two are interiors of comfortable New England houses. The third is a typical, prim New England doorway. The chief interest of the tale centers, of course, around *Granny*—otherwise Mrs. Tompson. *Granny*, wrapped up in memories of her dead daughter, who was the wife of John Allenby, strives to prevent Allenby from marrying a second time, and fired by what she feels is righteous indignation she sets afloat evil rumors about Helen Mason, a divorced woman, whom her son-in-law has decided to make his wife. This attitude of *Granny* angers Allenby, in whose household the old lady has been the dictator, and after a violent—and rather impossible—melodramatic quarrel *Granny* leaves the house taking with her Allenby's young son, Jack, whom she has won over to her opinion of Mrs. Mason.

The second act, six years later, finds Allenby happily married to Helen Mason, and their home is brightened by the presence of Dora, a daughter of Helen's by her first husband. The estrangement between himself and his son and *Granny* weighs heavily upon Allenby, however, and he, being of stubborn make, will make no effort at reconciliation. Jack has gone as a soldier to the Philippines, where he is reported to be ill with fever in a hospital. *Granny*, now convinced that she was in error in her judgment of Helen, comes to beg Allenby to forgive and send for Jack; but she refuses to confess to Jack that she willfully poisoned his mind against Helen, fearing that the boy will cease to love her. In these circumstances the stubborn Allenby refuses to send the message to his son.

In the third act, eight months later, *Granny* craftily carries out a plan for bringing the father and son together by making a match between Jack and Dora. For months she has been acting as a go-between for the young people by telling Dora of Jack's many virtues and writing of Dora's beauty and charm to Jack. Now the day has arrived for Jack's return to the home, and the deliciously sly old lady engineers the love affair to a point where Jack and Dora may properly rush immediately into each other's arms. After a momentary pause of embarrassment they do precisely that thing, much to *Granny*'s satisfaction. A scarcely probable situation is this, but the improbability is atoned for by opportunity for comedy on the part of *Granny*.

The fourth act, on the same day, takes place

in the drawing-room of Allenby's house. Here Jack learns the identity of his sweetheart; *Granny* makes full confession of her evil doings—calling herself a "wicked old woman"—the father and son are reunited; the step-mother happily consents to become Jack's mother-in-law; and the household becomes instantly joyous and at peace.

It is hardly necessary, nor is it quite possible, to say more of Mrs. Gilbert's impersonation of *Granny* than has already been said. Every mood was expressed as surely as though it were Mrs. Gilbert's own, and to find fault with a particular gesture or inflection would be to criticize not the impersonation, but the personality of the sweet old actress herself. Her comedy, especially in the third act, was the most delightful part of her performance. It is good to remember her in those crisp, humorous scenes. The picture that she presented in them will remain in the mind's eye always, as the cheery laugh of the rare old lady will linger in the ear. So, graciously, merrily and with all dignity does Mrs. Gilbert make her exit from the stage.

The supporting company was excellent throughout, though few of its members had opportunity for any considerable individual achievement. Emmett C. King played John Allenby in a thoroughly natural, manly, forcible manner; William Lewers was frank, boyish and full of healthy spirit as Jack; Frank E. Alken was a dignified and amiable Mr. Allenby, father of John; Austin Webb was an acceptable Henry Allenby; and Sydney Rice, though at times leaning toward caricature, was a humorous Jim Wells.

Dorothy Hammond was an attractive Helen Mason in appearance, and her acting was graceful and intelligent. Marie Doro, as Dora, was, next to *Granny* herself, the most delightful figure in the play. She made this ingenue character a bright and winsome, unaffected girl—sweet, yet cheery; vivacious, yet never pert. Jennie Belfarh, as Jane, gave the wholesome, genuine, artistic performance that was to be expected of her, and Olive Murray was an excellent Katie, a middle class village girl. The scenery by Emens and Unitt was very pretty and in perfect taste.

### Daly's—The Cingalese.

Musical play in two acts. Book by James Tanner. Lyrics by Adrian Ross and Percy Greenbank. Music by Lionel Monckton. Additional numbers by Paul Rubens. Produced Oct. 24.

Lady Patricia Vane . . . . . Martha Carline  
Nanoya . . . . . Genevieve Finlay  
Peggy Sabine . . . . . Blanche Deyo  
Maggie . . . . . Lillian Hengler  
Milly Loftus . . . . . Flora Benson  
Naitooma . . . . . Julia Millard  
Sattambi . . . . . Kathleen Warren  
Mychellah . . . . . Noel Gordon  
Cyprien . . . . . Dorcas  
Miss Pinkerton . . . . . Viola Kellogg  
Miss Vernon . . . . . Amy Forslund  
Miss Werner . . . . . May Hopkins  
Miss Clements . . . . . Myrtle McGrain  
Harry Vereker . . . . . Melville Stewart  
Boobamba . . . . . Hallyn Mostyn  
Sir Peter Loftus . . . . . Harold Vizard  
Myangah . . . . . Charles Wallace  
Bobby Warrage . . . . . George Gore  
Dick Bosanquet . . . . . Lionel Hogarth  
Freddie Lowther . . . . . Jordan Osborne  
Jack Clinton . . . . . George Featherstone  
Captain of the Guard . . . . . Edward Gore  
Attendant . . . . . Paul Farnsworth  
Chambuddy Ram . . . . . William Norris

George Edwards produced *The Cingalese* last March at Daly's Theatre in London, and it was a success, owing largely to its atmosphere. By arrangement with the Augustin Daly estate, J. C. Duff presented the play Oct. 24 to a typical Daly audience, which is representative of New York's best, and who hoped for another San Toy, *Geisha* or *Country Girl*. While a delight to the eye, its public is limited to the refined, and the refined are limited to the English-speaking appeal. The movement is too slow and the story old and too English in treatment for a great American success. It depends too largely upon atmosphere. It was a picture where the artist counts on the gorgeous glit of his frame to please. It reminded one of a spice embalmed mummy in cloth of gold.

The story, which slowly unrolls, is that of a young English ten planter in Ceylon who falls in love with a tea girl, who, when a "wee girl," was given in marriage by proxy to a native nobleman. To avoid the consummation of this marriage she runs away and becomes an humble helper to this handsome planter. A too clever native lawyer, who has acquired the habits and a mangled form of the speech of the English, sells her estate and disposes of a famous black pearl. He is required by the princely husband to produce both within the hour. This he does at the end of the first act, and she is dragged off to the palace. Her rescue and returning to her lover's arms make the second act. This is enlivened, of course, by the specialties, choruses, topical songs and mishaps of the comedian, which habit has made us endure in comic opera that it might be more comic and less opera.

It is easy to see why the English playgoers enthusiastic over pictures of Ceylon, they have so many younger brothers and sweethearts who have gone with their good money to that Tannin territory, tintured to burnt sugar with torrid heat. But we have not the same associations and were freed from the shackles of Punch in 1776. The twentieth century has arrived and with it manhood, and we would do away with childishness. There is no more of the old days only on puns and mutilated language. There are droller things in the twisted threads of this web of life than seeing some one fall in the mud or a man and woman making the hit of the evening by imitating a pair of monkeys. Though they did it like the artists they are, and did not make it vulgar as others, less artists, would have done.

This piece claims attention mainly because of the mounting and costuming which were gorgeous and colorful in the extreme. Our scenic artists could here take a lesson to heart and spare us such sets hereafter as we have too often had to have before our eyes, as, for instance, in the success, *Piff, Paff, Pouff*, where a bare wooden building was held before our tired eyes when the sea and all its chances were to draw from. This is not the only act, but especially the second, where the center drop gives the note of quiet, restful nature, while at the sides all the glories of man's creation are in full bloom of crown jewels and court. We speak of this especially as this is an opera for the eyes to which the music is only a refined accompaniment; perfect picture pearls hung on a tawny thread of witless story. One will never hear its music whistled by the new boys. As for the members of the cast, William Norris deserves great credit for running so bravely and well in a race where he was over handicapped and too heavily weighted with pseudo humor. Quite half a dozen changes of colors could not win for even a Norris, though he carried off honors and was a favorite in his clever singing of such songs as "That's All Right, Quite All Right." Unfortunately our public does not fully appreciate what really good work he did in characterization.

Genevieve Finlay sang charmingly, and was perfect in make-up, a study in browns. Blanche Deyo quite carried the second act, where her pliant personality held sway. The Hengler Sisters danced bewitchingly, and were as pretty a picture as always. The four tea girls, Julia Millard, Kathleen Warren, Noel Gordon and Dorothy Bertrand, made tea girls such winsome, dainty misses that Ceylon would complain of over immigration if the originals were half as luring with their smiles. Martha Carline was recently a choir singer in Brooklyn, and a good argument against amateurs on the stage, for she could neither act or be heard. Her voice was well trained and excellent, for a choir. Melville Stewart looked the hero and sang quite well, though afflicted with the same lack of justice which acknowledges that the last man in the last row has as much right to hear every word as the leader of the orchestra. Hallyn Mostyn was artistic in diction and looked the part of the dignified but sly Oriental, born to a crown. Harold Vizard was most excellent as the usual red faced English functionary of the Far East. Charles Wallace helped much by al-

ways being in keeping with the picture. The smaller parts were never objectionable. The chorus of terra cotta beauties was superbly gowned and carried their gorgeousness appropriately. The management evidently allowed only really stark haired ones to appear, and we were spared the artistic horrors of black wigged blondes.

### American—French Repertoire.

For Wednesday night, Oct. 26, M. Caselles chose *Denise*, that good old classic by Alexandre Dumas, fils, which has been out of sight for years, probably waterlogged in the ocean of tears Clara Morris caused to be shed over its leaves. The following members of the company were wisely chosen for the cast:

Andre . . . . . M. Charny  
Brisot . . . . . M. Breant  
Fernand de Thaurte . . . . . M. Cosset  
Thouvenin . . . . . M. Perrin  
Ponferrand . . . . . M. Rase  
Un Domestique . . . . . M. Chalais  
Denise . . . . . Mlle. Coralle Arnaud  
Maman de Thaurte . . . . . Mlle. d'Hamy  
Madame Brisot . . . . . Mlle. Schuller  
Madame Ponferrand . . . . . Mlle. Despremont  
Marthe . . . . . Mlle. Costard  
Clarisse . . . . . Mlle. Dansa

Those of us who had come to almost believe this company could do good work only in rattling farces were delightfully disappointed. The French are insulated from all the rest of the world by what they think is patriotism. They are courteous gentlemen and we will not insist on the exact page of the dictionary for the other and more correct word. Knowing nothing about us, but that our dollars are good anywhere, they first attempted to coax us to give them up as the Japanese are coaxing the Czar to give up Port Arthur. They stormed up with the clash of steel from the battered hull of that cheap old canal boat, *Melodrama*, then wondered why we did not give up, but resisted their advances. Now they have been better advised, and have changed the plans of their campaign. They have not seen as many Indians and buffalo browsing on Broadway as they expected.

The general ensemble work of the company was a joy, and the stage management unexpectedly natural in its results. Though occasionally marred by the straight line crossings abhorred by modern stage-managers and up-to-date actors, the general effect was far to produce that illusion of reality which is high stage art. Their clothes were too consciously worn by the men, who felt as does a barefoot boy in his starched and Sunday best. To prove they were at home, the men carried their hands in their trousers pockets in offensive frequency, amazing with such really good artists.

The harmonious work of the company made the play an artistic whole. Of the individuals, the work of Madame Schuller and M. Breant stood out like gold coins on a nickel plate. They really created such a respectable family dignity, there was a personal feeling against *Denise* for having wronged it. They created the home and family, which is the honor and soul of all nations, as Dumas intended when he created this wronged one, who has been the mother of so many modern ladies of the name. Madame Schuller had done the weak kneed comedy old woman so well that she surprised us with a mother one could respect and love. M. Breant was manly with such reserved power and correct timing of his personality filled pauses that his scene of outraged honor was thrilling. This was marred by his work in the last act, largely due to the faults of the play, which are many. Some of them are caused by the overreactions Dumas felt necessary at his time, and which he would be the first to cut out with a quick ax were the master alive today.

M. Charny was excellent as Andre, quite as excellent as this unlover like lover can be. M. Cosset gave us the caddish son of an immoral ancestry to the life so well your toes itched to kick him. M. Perrin added an entirely different portrait to those he has already done so artistically. His art in listening to others' speeches was greater than the new tone he has assumed in playing the friend. To us his flaring necktie, whose big bows nearly reached his shoulders, is droll if we forget what different standards the French have for a gowned man. Mlle. Costard looked charming in the Gallic way, and read with the vivacity of a spoiled child, and at the audience's her unfortunate manner, which tends largely to spoil the illusion of the drama being real life. Madame Despremont acted the part as it demands; as if she had had a past of youth and charm. Mlle. Coralle Arnaud was a pathetic picture as *Denise*. She played with a quiet charm and dignity that at once aroused sympathy. While disappointing in the great scenes by not rising to the full greatness of its demands, she was artist enough not to mar it, and that is saying much. Sobbing was heard all over the house.

The second choice of M. Caselles for last week was that well built old favorite, *Le Maître des Forges* (The Iron Master), by George Ohnet, which is almost as necessary in every popular priced stock company here as are a fireplace and red light. It is built so well to its curtains and is so comfortably hygienic, though a trifle old and untrue to real life, that even the most recent amateur graduate can help feeling at home in it and making some sort of a ripple along the kid-gloved banks of the orchestra. While this is true of the climaxes, which round up with a snap, as all stage climaxes should if intended to bring a round of applause, would, oh would, that some of the members of the various companies we have watched wading across the wide and marshy flats of talky French dialogue might have been present to learn from good readers how to keep from floundering and drowning in its depths! The French talk so much faster and with such an infinitely greater charm that what is monotonous in the mouths of our ordinary readers they make delightfully interesting and full of variety.

The play was divided into five acts, not four, as usually with us, which was another managerial mistake, and was given on Friday evening and Saturday matinee to excellent houses, and was far more popular than the greater, deeper and more subtle *Denise*. The following members of the imported artists were the cast:

Moulinet . . . . . M. Perrin  
Philippe Derblay . . . . . M. Breant  
Bachelin . . . . . M. Raymond  
Duc de Bilguy . . . . . M. Bergeron  
Baron de Pifrons . . . . . M. Maury  
Octave . . . . . M. Cosset  
Le General . . . . . M. Mazet  
Gautier . . . . . M. Perrin  
Dr. Servant . . . . . M. Perrin  
Le Prêtre . . . . . M. Vallee  
De Pontac . . . . . M. Desplais  
Claire . . . . . Mlle. Chalais  
Atheals . . . . . Mlle. Vallier  
Madame de Reaulien . . . . . Mlle. D'Hamy  
Madame D. Pifrons . . . . . Mlle. Mures  
Susanne . . . . . Mlle. Costard  
Brigitte . . . . . Mlle. Perrin

M. Breant gave us another of his strongly vital types of manly vigor and, coming so soon after his delightful work in the old man of Dumas' *Denise*, it greatly increased the respect one must have for his technique. The Claire of Mlle. Millares was all the part required in the later scenes, and sometimes more, in mature finish and knowledge of how to make the most of biting satire and the passions that come with maturity. She has a marvelous way of indicating the torn heart by a vibrant intensity of restraint; power which is very effective. She looked quite the aristocrat in her clearly chiseled beauty and dressed well, which cannot be said of all the women. Surely, coming from France, one would think their patriotism would not let the home product of gowns so far outdo them as it does. Mlle. Vallier was the only other woman of the cast remarkable for her work. She gave Athens just the right touch of cat quality, that one expected to see the claws one felt in the purr of her voice. M. 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mercy twinkle in her eyes. Max Hünseker was well cast as Uncle Ible and made much of the part. Agnes Bühner did a comic servant, Henriette, very well indeed. Richard Schlager's Wolf Spring was a clever sketch.

**KABALE UND LIEBE.**  
On Friday night there was a successful revival of Schiller's *Kabale und Liebe*. The members of the company gave a very even performance of the sterling melodrama. Heinrich Marlow as President von Walter played with ease and polish. Paul Hagemann in the role of Ferdinand was a fine figure of a man. His acting was restrained, without thereby missing any of the points with which the part fairly bristles. He used his fine voice to great advantage. Gustav von Seyffertitz was the foppish old Hofmarschall to the life. His practiced art made use of a wealth of detail that filled in every line of the character. The Lady Milford as Margaret Rühmkorf was effective. She is eminently qualified to play the grand dame. August Meyer-Eigen's Wurm could not possibly have been better. For the Miller of Max Hünseker there can be only the highest praise. It was instinct with deep feeling, which easily awakened the sympathies of his audience. Agnes Bühner was simple and unaffected as Luise. She made skillful use of the tragic material assistance to her in gaining her effects. It is pleasant to be able to say that all the members of the company wore the clothes of the old time with distinction and did not look uncomfortable in them.

### Metropolis—The Missourians.

Play in three acts by Nain Grute and Wade Mountfort. Produced Oct. 24, 1904.

"Stormy" Jordan..... Theodore Hamilton  
Clay Girardeau..... Clement R. Kirby  
Bradley Cass..... Edward K. James  
"Stumpy" Pitt..... Cecil De Mille  
Mart Robert..... Neil Moran  
Shelby Benton..... William Wagner  
"Colonel" Zebulon Taney..... Thomas Callahan  
Colonel Callaway..... Leo Doherty  
David Callaway..... Harvey Lyman  
Elder Eph Benton..... W. F. Duncan  
Jubal Early Benton..... Juliette Farish  
"Jimmy"..... Lewis F. Hillier  
Bobby Tate..... Marston Alfred  
Bartender..... Franklin Kane  
Hotel Porter..... Al. Gardner  
Driver..... Cornelia Bedford  
Mrs. Benton..... Constance Adams  
Pettie Roberts..... Flora Finch  
Emie Jordan..... Margaret Moffatt

The Missourians, a rural drama of life in the Southwest, made its first appearance in New York at the Metropolis last week, under the direction of Mrs. H. C. De Mille. The authors of the piece, Western newspaper men, have constructed their play along the lines of In Old Kentucky and The County Fair. They have written a good play with interesting plot and climaxes that are very effective. Its presentation was successfully effected under the skillful stage-management of Cecil De Mille, the entire production being equipped with handsome and elaborate scenery by Physioc.

The story of the play deals with rural life in Missouri. David Callaway returns to his home in Warrensburg, Mo., with important information regarding a gold mine of which his father, Colonel Callaway, Mrs. Benton, and Bradley Cass are joint owners. A fourth partner, Mrs. Benton's husband, has been killed by Colonel Callaway in a dispute instigated by Bradley Cass. The latter is plotting to get possession of the mine, pretending that it is worthless. David has discovered that, on the contrary, it is very rich, and brings back sample nuggets to prove the fact. Cass fears the effect of this, if the news reaches his partners, and plans to kill David before they can learn the truth.

Fortune favors his schemes. David is in love with Mrs. Benton's daughter, Agnes, and it is to her he goes first with the news. Cass holds a mortgage on the Benton homestead, and a foreclosure sale is to take place the next day, that will give him the entire property, including a race horse, "Molly-O," there apparently being no one to oppose him, except the returned David. Agnes does not love the latter, yet to save her old mother from poverty she sacrifices her love for real sweetheart, Clay Girardeau, and promises to marry David. As the latter leaves the Benton's house he encounters Clay and also Mrs. Benton's son, Shelby, who has sworn to kill him on sight to avenge his father's death. Shots are fired, and David falls lifeless; but it is Cass' hand that fires the fatal shot. Hid in ambush he has watched the encounter. Clay is arrested and tried for the murder, but the jury discharges, and he is freed temporarily.

The sale has meanwhile taken place, and the property goes to Cass, with the exception of the race horse. This is bought after a fierce competition by "Stormy" Jordan for Mrs. Benton, with money supplied, in part, by Clay. It is entered in an important race, and wins a large sum of money, the jockey, a confederate of Cass, "Stumpy" Pitt, being discovered in an attempt to pull the race. Clay taking his place in the winning heat. Stumpy confesses his crookedness and accuses Cass of the murder, bringing such evidence that Clay is formally tried and acquitted, and the real murderer punished. His sweetheart then accepts him, and the Benton family are happy.

The cast was excellent. Theodore Hamilton, as "Stormy" Jordan, gave an impersonation remarkable for its original and unconventional character. His sketch of the philanthropic saloonkeeper, who labels his tavern "the road to hell," and refuses to touch liquor of any kind, while he sells only the best, was a notable performance.

Clement R. Kirby, in the role of Clay Girardeau, made a favorable impression. The Bradley Cass of E. K. James was instinct with force and directness. Cecil De Mille, as "Stumpy" Pitt, made a big hit, especially in Act II. Neil Moran, as Mrs. Robert, the auctioneer, gave a capital impersonation, and carried the auction sale scene of Act II in a very spirited manner. William Wagner, as Shelby Benton, was adequate.

The role of Emie Jordan was well handled by Margaret Moffatt, though the part did not afford her much opportunity. Some capital darkey humor was offered by W. F. Duncan as Elder Benton, and the flag scene was effectively managed by Thomas Callahan as Colonel Zebulon Taney. Cornelia Bedford, as Mrs. Benton, was dignified and natural. Constance Adams, as Agnes Benton, took her role in a quiet and restrained manner that made her rendering noticeable. Flora Finch played as Pettie Roberts, and Juliette Farish looked petite in boy's clothes. A vigorous piece of work was the Colonel Callaway of Leo Doherty, and other roles were well rendered by Al. Gardner, Harry Wilson, Marston Alfred, and Franklin Kane. This week, A Woman's Struggles.

### Grand Opera House—Othello and Richelieu.

Last week Thomas E. Shea presented both Othello and Cardinal Richelieu to New York audiences for the first time in his career. For the matinee of Oct. 26 Shakespeare's play was given with the following cast:

Othello..... Thomas E. Shea  
Cassio..... James J. Cassidy  
Iago..... John E. Gilbert  
Rodriguez..... Spencer Charters  
Montano..... Frank G. Dalren  
Duke of Venice..... John Wilton  
Brabantio..... J. Irving Southard  
Gratiano..... Robert Lee  
Lodovico..... Lee Manton  
Paulo..... Charlotte Burkett  
Emilia..... Alice Endres

It has been said for many years that Shakespeare always spells ruin. Recent productions on Broadway have proved the contrary, and now Mr. Shea again explodes that idea at the Grand Opera House. His production of Othello was greeted by a good sized audience last Wednesday and pleased a great many who had never had the chance of seeing the tortured Moor driven to his unmerited end.

The production left much to be desired, but

the costuming was rich and the lighting effective. The cuts in the original were, as a rule, wisely done; others might be objected to if one were pedantically disposed. What is wanted is a straight story, that gives all the essential points of the great drama in logical sequence. With one or two exceptions this is done in the form used by Mr. Shea, and he gives a condensation that is easily followed, and does not shrink Othello's share in the tragedy. His own characterization of Othello is strong and full of that quiet dignity in the first acts that made the Moor respected by the Senate of Venice. Those who have seen the part mangled in the teeth of ranters will be delightfully disappointed in Mr. Shea's work, which commands respect. While his diction is faulty at times from an over use of breath and the sinking of his voice in whispers, and occasionally at the end of important speeches, so they are lost, in the great later scenes of the drama he rises to heights of passion, especially in love and wrath, where he is quite volcanic. The business he has introduced is often effective and his last act went enthusiastically, being often interrupted with pleased applause.

The Cassio of James J. Cassidy was manly, as Cassio should be, and with the warm red blood of a fighter throbbing through a big heart. The Iago of John E. Gilbert was finely Mephistophelian, expressive in face and clean cut in diction. Rodriguez looked the Venetian gentleman. Charlotte Burkett was as pretty as a picture princess, but unfortunate in inadequate clearness. What was left of Shakespeare even is important and the last man in the last row of the top gallery has a right to every word. In whole speeches, as those between Desdemona and Emilia, neither could be heard at all, perhaps not even by the orchestra, and to cast the priceless pearls of Shakespeare to the unheeding electric bulbs of the footlights is a crime indeed. The smaller parts did not ruin the ensemble or jar so much as to make a discord, as is too often done in more pretentious productions.

On Oct. 29, for the Saturday matinee, Mr. Shea played Bulwer Lytton's *Cardinal Richelieu* for the first time before a New York audience, with the following cast:

Cardinal Richelieu..... Thomas E. Shea  
Louis XIII..... J. Irving Southard  
Gaston, Duke..... L. Miller  
Barradas..... John E. Gilbert  
The Cavalier De Mauprat..... James J. Cassidy  
The Sieur De Berlinghem..... Spencer Charters  
Joseph..... William Wagner  
Huguet..... Robert Lee  
Francis..... Daisy Chaplin  
Page to the King..... John Holland  
Secretary of State..... Lee Manton  
Governor of Normandy..... Robert Lee  
Gaoler..... R. Chase  
Julie De Mortemar..... Charlotte Burkett  
Marion De Lorme..... Alice Endres

While the attendance was very fair, it was not such as this really very able study of one of the classics merits. Mr. Shea should be commended for adding such plays as Othello and Richelieu to his repertoire and they ought to receive hearty support, for his work is worthy and very unusual for the cheaper priced houses. His change in characterization from the stalwart robustness of the dusky warrior to the feeble body and powerful intellect of the Prime Minister was a work of art and showed most praiseworthy study. His Richelieu was not marred so frequently by indistinct enunciation and overuse of aspirates and whispers which would not let the words be heard. Its chief fault was a too slow tempo which in the latter part, and was not in keeping with the quick-witted Richelieu, who not only had the readiest of minds but was a Frenchman, and no Frenchman allows a nap stop over between his words. Occasionally the famous speeches were so well studied and their action worked out that the gestures lost their sincerity and that seeming spontaneity of the movement which is the highest art and produces the illusion of living reality. The costuming was excellent, for each part, but, like Othello, the clothes of the stage were not as appropriate as those of the actors. Charlotte Burkett did better work and could be heard more often. Alice Endres had such an advanced stage of the breathy microbe she could not be heard at all in her best scene with the Cardinal. The support was generally marred by lack of interest and sincerity in their work except on the part of the younger members. When sterling and experienced actors will not keep up to faithfulness and their best at every moment before the public, they should not be surprised one does not sympathize more with their complaints against the managers, who hire enthusiastic, though less experienced, recruits.

### West End—The Ninety and Nine.

The Ninety and Nine, the effective play seen for a long term at the Academy of Music, written by Ramsey Morris, and under the management of White and Ashman, opened last night (Monday) what promises to be one of the most successful engagements of the season at the West End Theatre. The sensational scene of the third act, depicting the forest fire, went with enthusiasm, and the whole play seemed greatly to impress the large audience present. O. J. Ashman plays Tom Silverton, and he is well supported by a company that includes Alfred Hastings, Harry M. O'Connor, Frank Hill, George Schraeder, Ira T. Moore, Martin Gaines, Wilson Lee, Charles C. McCullough, William Martin, Miles C. Purdy, Master Willie Pink, Bayonne Whitely, Myra Brook, Ella Laugh, Louise Bryant, Ella Taylor Bennett, May E. McKay, Alice Saunders, and Viola Wilson.

### At Other Playhouses.

**MAJESTIC.**—Bird Center will be seen here Thursday evening.

**BELEASCO.**—David Warfield, in *The Music Master*, is in his sixth week to large business.

**GARDEN.**—All the hoodoo long associated with this house have been dispelled by *The College Widow*.

**WALLACK'S.**—The Sho-Gun is in its fourth prosperous week.

**ACADEMY.**—Checkers will depart Saturday night, and next Monday *The Wizard of Oz* will occupy this stage, more elaborately produced than ever, and with all its noted principals.

**BIJOU.**—This house is announced to reopen with Mrs. Black is Back (May Irwin) next Monday.

**GRAND OPERA HOUSE.**—The Virginian is the attraction for the week.

**NEW STAR.**—The Russell Brothers, in *The Female Detectives*, are filling the week here.

**THIRD AVENUE.**—Gaspard Brothers are presenting a new Western comedy-drama by W. P. Patton, entitled *A Struggle for Gold*, at the Third Avenue this week. The performance will be reviewed next week.

**CASINO.**—The Baroness Fiddlesticks, by Emile Brugniere and George De Long, will succeed *Piff! Paff! Puff!* Nov. 21 instead of Lady Teazle, as formerly announced. Lillian Russell's new production could not be prepared in time, but will probably come to this house on Christmas week.

**PRINCESS.**—Charles Hawtrey, it is announced, will close his engagement here on Nov. 12 and begin a road tour.

### GOSSIP OF THE TOWN.

A meeting of the Progressive Stage Society will be held next Sunday afternoon, Nov. 6, at three o'clock, in the rooms of the Professional Woman's League.

A daughter was born to Mr. and Mrs. William Frances Burke (Agnes McCann), of the Burke-McCann Stock company, at Johnstown, Pa., on Oct. 19.

Grace McLeod, who was forced to give up her engagement owing to nervous prostration, is on the way to recovery and will return to New York the latter part of November.

Frederick Edwards, brother of Julian Edwards and a favorite stage director in this country ten

years ago, and Edward Paulton, who is under contract to the Shubert Brothers, arrived on the *Teutonic* last week.

The students of Wellesley College gave a play Oct. 29. It was written by one of the class of 1904, Clara Moore, and is called *A Play*. In the cast were Helen Danie's, Gretchen Kimball, Esther Schwartz, Helen Edwards, Sarah Woodward and Lena French.

Ed H. Lester has been transferred by Sullivan, Harris and Woods from the management of For Her Children's Sake to the position of manager of The Fatal Wedding company No. 1, commencing at the People's Theatre, Philadelphia, Oct. 31.

Bobby Harrington has been engaged to play George M. Cohan's old part in a revival of *Run, Run, Run*, which will open on Nov. 7. The value of *Mirror* advertising is well shown in Mr. Harrington's case, as within one day after his advertisement appeared he had no less than three first-class offers. He selected the best and declined the others with thanks.

Julian Rose, the Hebrew delineator, will be introduced as a star by A. H. Woods in a new play entitled *East Life in New York*, which will be presented at the Windsor Theatre Nov. 7.

William T. Keogh, of the New Star Theatre, has left for Ogden, Utah, to look over some unexpectedly profitable real estate investments he made there while touring with *The Hustler*.

Terry McGovern, the ex-featherweight champion, will shortly play the lead, under the management of Sullivan, Harris and Woods, in a new play called *For Fame and Fortune*.

Richard Mansfield began his season last night (Monday) at the Star Theatre, Buffalo, by a revival of *Ivan the Terrible*. During the week he will also be seen in revivals of *Beau Brummel* and *The Merchant of Venice*.

Amelia Glover (Mrs. A. L. Lawrence), the noted dancer, is recovering slowly from the surgical operation that she underwent recently at the Long Island College Hospital and will be removed soon to her home at Sayville, L. I.

A daughter was born to Mr. and Mrs. W. W. Bittner at Sioux City, Iowa, on Oct. 14.

Paul Gilmore was entertained by Mrs. McKinley at her home at Canton, Ohio, following her triumphant performance in *The Mummy* and the *Humming Bird* recently.

Walter Pultizer and Eden Greville are writing "a romantic comedy with music" called *The Pasha*, which they will follow with a comedy to be called *The Vassar Girl*, the lyrics of which will be by Walter Hewetson.

The Pabst Theatre in Milwaukee will shortly cease to be the home of the German drama in that city. The plan of the owners is to make it henceforth a playhouse for independent English-speaking companies.

Florence Breed, daughter of Mr. and Mrs. Francis W. Breed, of Boston, was married on Friday at the residence of the Rev. Dr. Judson Smith in Roxbury to Ali Kuli Khan, a young Persian nobleman, teacher and lecturer of the Beha'is faith. Miss Breed was formerly a member of the Elsie De Wolfe and Mary Manning companies, and has recently been engaged in dramatic recital work in this city.

### LEAGUE PLEASURES.

At the social meeting of the Professional Woman's League, Oct. 24, Edna May was present as the guest of honor, accompanied by Jane May, Lackme Darler, Mrs. Fred Wright, Mildred Baker, Constance Hyem, and Lulu Valli, of The School Girl company. Miss May was called on for a speech. She replied that she only came as a guest and for a bit of cream, and thanked the members of the League for their kindness. In behalf of Mrs. Arden, the President, "Aunt Louise" Eldridge presented Miss May with American Beauty roses. The chairman of music, Inez Crabtree, introduced Harry Leighton, who amused those present with dialect readings. William P. Phassey, musical director at the Metropolitan Temple, played two cello numbers, Schumann's "Serenade" and "Reverie," by Dunkler, with exquisite tone and touch and finished art. Bianca Holly sang "For Thee," and was obliged to respond to an encore. The arrangements for the annual bazaar to be held in the Astor Gallery of the Waldorf-Astoria Dec. 15-17 are progressing rapidly. An automobile, a pearl and diamond ring and a handsome writing desk will be disposed of.

### IN BROOKLYN THEATRES.

At the Montauk Theatre this week Richard Carle appears in *The Tenderfoot*. Captain Barrington is the attraction at the Majestic this week. It comes with William Bramwell in the dual part originated by Mr. Richman. He also plays the part of General Washington in two scenes. The supporting company is strong.

The Maid and the Mummy is the attraction at the Broadway Theatre this week, with the same cast that recently gave it at the Montauk, including Richard Carle and Annie May.

Thomas E. Shea, now under the management of Nixon and Zimmerman, pays his annual visit to Brooklyn this week and appears at the Grand Opera House in standard roles on Monday, Wednesday, and Saturday evenings he will present *The Belshazzar* Tuesday and Friday evenings, Dr. Jekyll and Mr. Hyde; Thursday evening and Saturday matinee, Othello; Wednesday matinee, Richelieu.

The Spooner Stock company, at the Bijou Theatre, appear in *La Tooca this week*. Edna May Spooner plays the title-role, and in the part she has the chance of her life to act emotionally. Augustus Phillips plays Mario, and Hal Clarendon has a strong part in *Scarpia*. The rest of the cast is well chosen and the scenery and costuming are lavish.

The Columbia Stock company present at the Columbia this week one of the strongest plays in their repertoire—*Eve's Temptation*. Fabio, the husband whose hair turns white in a night, Richard Buhler has a wide scope for his tomb. Jessamine Rodgers plays the unfaithful wife, and Will B. Waller the lover. Jessie Mae Hall, who plays soubrette parts, has a congenial role, and the rest of the company are well cast. A photograph of Miss Hall will be given to the woman patrons at the matinee Thursday.

At the Park Theatre this week Dealers in White Women is the bill.

Tracked Around the World is the thriller at the Folly this week. George Mack, who sings and is featured as a best pocket edition of Chauncey Olcott, plays an important part.

At the Amphion Cello Spooner exploits herself in the Minnie Palmer play. My Brother's Sister. Miss Spooner will be in her glory this week, as the part requires trousers and she says she can always dance better in them. Cello Spooner appears as a twin brother and sister, making the change from the male to the female character many times. Harold Kennedy has good opportunities and his new song is sure to make a hit. Olive Grove, Jessie McAllister, and Rita Villiers are also in the cast.

Robert Fitzsimmons appears in *A Fight for Love* at the Gotham this week. Julia May Gilford is also featured.

Escaped from Sing Sing stars the patrons of the Novelty this week. Richard Montague is the star. He plays several parts and does a lightning change act.

Corse Payton offers his patrons a treat this week in *What Happened to Jones*. The story of the play is familiar to every one, but Mr. Payton promises to add some novelties. As Jones Mr. Payton has a part that just suits him, and Louis Leon Hall has a fine part in *Richard Hatherly*, the Fox and the Henchman, while Florence Gear has the congenial role of Clara. Mrs. J. W. Fox has joined the Corse Payton forces and is cast for the part of Mrs. Goodly. There will be moving pictures between the acts.

The stock company at Phillips' Lyceum this week appears in *The Black Hand*, with Emma Bell, William C. Holden, and the rest of the company in the cast. Specialties are rendered by Mr. Fisher, Mr. Bass, Miss Warren, and Miss Herbert.

At the Star Theatre this week the performance will commence with a musical comedy entitled *Our Wives*, and conclude with a burlesque entitled *One Hundred Wives*. A. H. Schenberger, the Star's new manager, has engaged the Marco Twins as a special feature.

The Gaiety offers its patrons this week *One Night Out* and an olio introducing a number of well-known specialties and concluding with a burlesque entitled *Ping, Pang Pong*, followed by realistic moving pictures.

### SAID TO THE MIRROR.

B. B. VALENTINE: "The Charity Walk was translated and adopted by me. Mr. Swan merely made certain alterations in it."

### OBITUARY.

William J. Kelly, a vaudeville performer, died at his home in Detroit, Mich., on Oct. 22. Mr. Kelly made his debut as a black-face song and dance artist in 1878 at Foster's Coliseum Theatre, in Detroit, and had been on the stage ever since. He played in all the first-class vaudeville theatres in America, and of late years he played principally in the West. His first partner was Sam Morton. After that time he had many partners, including Pat Connor, Joe Madigan, the James Ward, and the late Dan Greenwood. Kelly and Baker (his last partner) went West and Mr. Kelly remained there for a number of years as stage manager for John Cort at Portland, Ore. His last engagement was about a year ago at Seattle, Wash., where he acted as stage manager for John Considine at the Theatre Comique.

William McAvoy, the well known old actor and manager, died at his home in Roxbury, Mass., on Oct. 27, after an illness of three weeks with nephritis. Mr. McAvoy was sixty-six years of age. In his youth he played with Edwin Booth and other eminent stars. For thirty-five years he had been connected with G. E. Lathrop's enterprises in Boston, and was among the most prominent theatrical men in that city. For the past twelve years he was the manager of the Howard Athenaeum. He is survived by his wife, a daughter and two stepsons. The funeral services were held in his late home in Roxbury on Sunday and were largely attended by members of the dramatic profession and people of the theatre.

Max Bleiman, at one time prominent in theatrical affairs and later well known as a picture dealer, died at his home in this city on Oct. 27, of Bright's disease, aged forty-nine years. About ten years ago he was in partnership with Charles E. Evans in the management of the Herald Square Theatre. He afterward purchased an interest in *The Heart of Maryland* and became the owner of several other plays that were peculiarly successful. Three years ago he married Lily Boulanger, who was then playing in *The Girl from Paris*. The funeral services were held in the Little Church Around the Corner on last Saturday morning.

F. W. Plummer, the father of Nellie Plummer the well-known actress, died at his home in Baltimore, Md., on Oct. 12, of Bright's disease, aged sixty-four years. The funeral services were held on Oct. 14 and the final interment was made last Tuesday, in Baltimore.

Birch S. Maine, long famous as a trapeze and flying ladder performer in Barnum's Circus, died last week at Fall River, Mass. He is survived by his wife, who was also a well-known gymnast.

James Whitney, of the musical team of Whitney Brothers, died at his home at Greenville, O., on Oct. 24. The brothers, besides their instrumental work, wrote a number of popular pieces of music.

S. A. Mackey, a member of The Prince of Pilsen company orchestra, died in Bridgeport, Conn., on Oct. 26, of appendicitis; aged thirty-one years. The remains were taken to Chicago for burial.

Albert P. Kent, formerly a member of the Castle Square Stock Co., Boston, died at his home in Chelsea, Mass., on Oct. 21, of consumption.

Mrs. Irma Vezina, the mother of Cyril Vezina, stage-manager of the Commonwealth Brackett company, died at Keokuk, Ia., on Oct. 24, from blood poisoning.

### MATTERS OF FACT.

Bertine Robison has joined Charles E. Blaney's forces, playing the heavy in *More to be Pitted Than Seemed*. She has made a good impression in the part, and her gowns are the envy of her lady audience. She makes seven changes of dress during the play.

The Ault-Belgarde Amusement company, presenting the Fred Wright company, open their ninth season Nov. 10. Roster: M. B. Ault, manager; Frank M. Willard, representative; Emil Steiger, musical director; Fred E. Wright, Minnie Stanley, T. De Vernon, Forbes Curtis, B. W. Carpenter, Ralph Thayer, Louise Mulder, Stussy Beebe, Harry Tansey, Anna Fields, James Morris, Bertie May, and John Cunningham.

Two of the hits with the Faust Superb Minstrels are Billy Beard and Daly and Kelo.

The Empire Theatre, Philadelphia, Pa., under the management of its owner, William B. Allen, has proven that money can be made at this house. Every attraction playing this season, with but one exception, has packed the house. Mr. Allen bills and advertises heavily and is running his house on business principles. Companies of value can get a date with Mr. Allen.

Henry Buckler, who has earned much praise at the hands of the critics throughout the country for his portrayal of the role of "Duffy Dan," in *Her Marriage Vow*, is now at liberty, owing to the sudden closing of that company.

Blanche Chapman is receiving excellent notices in the papers where Elton Center is appearing.

J. H. Smith is no longer connected with the A Devil's Lane (Eastern) company. Richard Bartlett is the business manager, and Eunice Fitch the sole owner and manager.

Matt Gray, opera manager, has taken office in the New York Theatre Building, where he will conduct all his business for his attractions and agency.

Edwin Mordant wired *The Mummy* from Waterbury, Conn., on Friday: "Miriam Shelby made a distinct bit in *The Unwritten Law* last night."

A new theatre will shortly be completed at Meyersdale, Pa., and will be ready for opening about Dec. 15.

A high-class attraction is wanted to start *The New Theatre* on its career. Christmas is being held open for a good repertoire company. Oscar Allen will manage the house.

The manager of Folks' Opera House, Pontiac, Ill., having taken sick, Owner E. D. Folks will sell the house to an energetic man.

Metal letters, fourteen and a half inches high, for electric light signs, are offered for sale by Harry Askin, Grand Opera House, Chicago, Ill.

Frederick E. Loveland, formerly an experienced manager and agent, is open to offer for position in a similar capacity. He should be addressed at 504 Broadway, Paterson, N. J.

John Griffith in Mackey is touring the South under the management of John M. Hickey with success. Louise Ripley and E. P. Sullivan of his company are commended with the star.

Walt M. Leslie and Claude Nelson have formed a partnership to present a new dramatic offering next season, featuring Jeanette D'Arville. Mr. Leslie will still remain on Gus Hill's staff. Both young men are well and favorably known.

Down by the Sea, which played Rochester, N. Y., recently, captured that city. The press was unanimous in praising the play, the production and interpreting company.

John L. Flatow, eccentric character comedian, is at liberty owing to the sudden closing of the Fox Grand Opera tour. His acrobatic specialty has proven a good feature with a number of attractions.

Mollner and Munzer, the new proprietors of The Rialto restaurant, 1306 Broadway, are making a special bid for the favor of members of the theatrical profession. Theatre parties and music make this restaurant one of the favorite calling places after the performance.

### A SUCCESSFUL OPENING.

Miriam Shelby, who is starring in *The Unwritten Law*, has scored in her first venture as a star. Both star and play are attracting attention. The supporting company is up to every requirement, and the play has been beautifully staged under the direction of Edwin Mordant, who is directing the tour as Miss Shelby's New York representative. After a tour of the Eastern States the company will go South for a visit of the principal cities. Miss Shelby's gowns are some of the handsomest worn, and the entire company is well costumed. The play gives promise of having a successful season.

### Born.

BITTNER.—To Mr. and Mrs. W. W. Bittner, at Sioux City, Ia., on Oct. 14, a daughter.

BURKE.—To Mr. and Mrs. William Francis Burke (Agnes McCann), at Johnstown, Pa., on Oct. 19, a daughter.

WINCHESTER.—To Mr. and Mrs. Edwin Winchester, on Oct. 27, a daughter.

### MARIED.

EMMONDS-NICE.—Charles Emmonds and Emily Nice, in New York City on Oct. 12.

HEALY-HOWSON.—At New York City, Loretta Healy and Albert Sidney Howson.

### Died.

BLEIMAN.—Max Bleiman, in New York city, on Oct. 27, of Bright's disease; aged 49 years.

LENO.—In London, England, on Oct. 31, Dan Leno.

KELLY.—William J. Kelly, in Detroit, Mich., on Oct. 22.

MACKKEY.—S. A. Mackey, in Bridgeport, Conn., on Oct. 26, of appendicitis; aged 31 years.

McAVOY.—William McAvoy, in Roxbury, Mass., on Oct. 27, of nephritis; aged 66 years.

SINGLETON.—Kate Singleton, at the Actors' Fund Home, Staten Island, N. Y., on Oct. 31, at paralysis of the heart.

VEZINA.—Mrs. Irma Vezina, in Keokuk, Ia., on Oct. 24.

WHITNEY.—James Whitney, in Greenville, O., on Oct. 24.







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### A BIG NOVELTY PROMISED.

Bedini and Arthur have in preparation a big scenic production for the leading vaudeville houses that promises to open the eyes of those who watch vaudeville affairs with interest. While the performers are keeping their plans dark, they announce that the company will consist of fourteen people, and that the act will be presented in three scenes. J. C. Mack, Charles Gillette, and Harry Waldorf have already been engaged for the company, which will open Christmas week at Keith's, Boston, for an indefinite run.

### OLD MAGICIAN TO REAPPEAR.

Harry Koltair, who designed the "Creation" illusion on the Pike at the St. Louis Fair, and who has invented hundreds of similar entertainments during the past twenty-five years, will probably return to the stage to give his entertainments of magic next season. With this end in view, he is devoting his ripe experience to the getting up of an illusion that he hopes will eclipse everything of the kind ever seen in the past. He will carry two carloads of scenery and mirrors, and will employ about twenty-five assistants.

### MORE STARS FOR VAUDEVILLE.

Eva Taylor and William Ingersoll have joined forces, and will make their joint debut in vaudeville week of Nov. 21, at the Grand Opera House, Pittsburgh, in a one-act play called Imaginary Madness. Miss Taylor and Mr. Ingersoll headed the stock company at the Grand last season, and the many admirers they drew during their stay there will probably see to it that their entrance into vaudeville will be most auspicious.

### RICE AND PREVOST RETURN.

Rice and Prevost, the comedy acrobats, who retired from vaudeville about two weeks ago to rehearse leading roles with the Humpty Dumpty production, which is to be put on at the New Amsterdam Theatre shortly, have returned to their first love, and began playing dates again yesterday at Poli's Theatre, Hartford.

### VAUDEVILLE IN BROOKLYN.

The Imperial Japanese Guards proved a most interesting act in view of affairs in the Far East and undoubtedly accounted for the good business at Hyde and Behman's last week. Sherman and De Forrest in The Battle of San Diego were a howling success as always. Josephine Sabel won due appreciation in her clever song work. Juliet Wood and Fred Ray, who were the laughing hits of the show, displayed some exceedingly clever patter and a capital gladiator burlesque. J. Boyer West and Ida Van Sicken scored in their unique musical act. There were a few improvements in the act that compelled attention and now place the act among the best. Joe Flynn, always happy in his original monologue work; the St. Onge Brothers in some decidedly clever circle work; the Escamilleos, and Alliner's monkeys completed the bill. This week Jessie Millward, Gracie Emmett, George Wilson, Quisley Brothers, Smith and Cook, Caron and Horner, Clifford and Burke, Alice Lyndon Doll, Roberty Family.

Keene's Fulton Street bill comprises Odette Tyler and company, Fanny Rice, Conn and Conrad, J. Francis Dooly, Joelson, Palmer and Joelson, Martin and Maximilian, Lillian Kraft, and the Two Ashtons. Watson's Cozy Corner burlesque will be lifting the lid and the olio comprised of Dupre and Dupre, Mr. and Mrs. Wilson, Gracie and Reynolds, Maxmim Doo, Bryan and Saville, George H. Thomas, and James Galvin. Grace Cameron headed the bill at the Orpheum last week, but did not score as great a success as her billing should have warranted. Her songs were well rendered, and her costumes and special scenery pleasing. "She" made her initial appearance and scored an instantaneous success. The idea is exceptionally novel and depicted the four elements in a truly interesting manner. The five Mowats are the most chattering we have seen since the Juggling Johnsons. It is far better than the latter in some respects; one or two of their tricks are entirely new to the public and sensational in the extreme. Cole and Johnson scored heavily in their popular "song recitals," and James J. Morton, backed up by some new nonsense, was the laughing hit of the show. Carleton Macy and Maude Edna Hall made their Brooklyn debut in A Timely Act. It was a very good act, and early place on the bill, but notwithstanding managed to win more than the average amount of appreciation. The sketch is decidedly clever and serves well to display the versatility of Miss Hall in a difficult dual role. Mr. Macy did some capital work in his character, and is deserving of great credit in deserting the legitimate field to give vaudeville such a good comedy sketch. Hal Merritt in his "poster monologue" pleased mightily, and Lew Hawkins, with new "sah" story, made a good, substantial hit. The Mizant Family and the De Mann Troupe completed the bill. This week Annie Irish, Riccabono's horses, Cole and Johnson, Gausch Sisters, Mayne Remington and Buster Brown, Mideley and Carlisle, Cliff Gordon, Four Huntings, and DeLorelli and Glissando. GEORGE TERWILLIGER.

### VAUDEVILLE JOTTINGS.

Lew M. Fields and his family occupied a box at Weber's Music Hall one evening last week and witnessed the performance of Elizabeth Flaxley. It was Mr. Fields' first visit to the house since he and Mrs. Weber parted company several months ago. Eleanor Falk sang a new song on Thursday evening last, the day of the Subway opening. It is called "Down in the Subway" and was written by the "Bedini" song story, made a good, substantial hit. The Mizant Family and the De Mann Troupe completed the bill. This week Annie Irish, Riccabono's horses, Cole and Johnson, Gausch Sisters, Mayne Remington and Buster Brown, Mideley and Carlisle, Cliff Gordon, Four Huntings, and DeLorelli and Glissando. GEORGE TERWILLIGER.

John Birch, who bills himself as "The Man with the Hat," is appearing in vaudeville in a one-man melodrama. He carries special scenery and a large collection of odd hats that he uses in his act. Harry Thomson reports that his hits in Chicago and St. Louis were out of the ordinary, and that he has received some notices that would be an ornament to any scrapbook. Annie Ward Tiffany, as the Widow Rooney, is filling her time rapidly. She will play the Boston Globe Nov. 13, also the Majestic the same evening. Cubitt's musical melange will be seen at the Empire Theatre, Hoboken, N. J., week of Nov. 7, presenting Kenneth Lee and Charles Kohlman's new one-act opera, Sweetest Sixteen. The numbers have all been specially written and composed for the production, and are said to be catchy. The co-comprizes six girls of the age suggested by the title, and includes Violet Vane, Josephine Anderson, Jessie Golden, Marie Nevins, May Russell, and Clara Cubitt. Bush and Gordon will return to vaudeville, opening in Chicago Nov. 6. They will present their new burlesque athletic specialty.

The Japanese Imperial Guards, who are at Proctor's Twenty-third Street Theatre this week, are the real thing, according to the promoter of publicity attached to the Proctor forces. They were discovered by Melville Stoltz in Seattle, and during their vaudeville tour they will spend part of their earnings in paying the traveling expenses of other Japanese who are anxious to go to the seat of war.

Harry B. Lester, who is doing a remarkably neat and cleverly arranged monologue, including imitations

of well-known comedians, is having no difficulty in filling his date book. His work is especially appreciated by discriminating audiences. He is billing himself as "The Jovial Jester."

Frank and Ida Harrigan are now in their ninth week with Sam T. Jack's Burlesques and are doing very nicely.

Knight Brothers and Miss Sawtelle, while on the way from the Orpheum, New Orleans, to the Orpheum, Omaha, stopped over in St. Louis to visit the fair. Their new act has made a most favorable impression.

Mitchell and Marron, who do a whole minstrel entertainment by themselves, are now giving a "parade" in every town they visit. They are due at Pastor's week of Nov. 21.

The Troubadour Four, including Nat Wixon, Harry Thornton, and Burt Eaton, will sail for Europe Nov. 2 on the "Baltic." They will open at Cardiff, Wales, Nov. 28. After a tour of the provinces they will return to London and open at the new Coliseum.

Augusta Glose, the musical monologist, who scored a success in The Liberty Bells two seasons ago, made her debut in vaudeville at the Hopkins Theatre in Louisville last week and won immediate favor. The local reviewers were loud in her praise.

The towns worn by Madeline Keene, of Collins and Keene, have caused much favorable comment wherever they have been seen. They were designed by one of the leading costumers of Chicago.

The Queen's Fan, which was popular a few seasons ago, will be revived next week at Proctor's Fifth Avenue Theatre, with Oriska Worden and Adelaide Archer in the leading roles. A Baldwin Sloane has added some new numbers and special scenery has been provided. George Totten Smith has added some new lyrics and the operetta has been brightened up in many ways.

The New Mexico Territorial Fair at Albuquerque Oct. 10-15 proved a financial success. The big feature was the Gentry Brothers' Dog and Pony Show. The Independent Carnival Co., under the management of Phil D. Green, had as the free attractions the Austin Sisters, aerialists; Fradivolo, who leaps the loop in a globe; Edwards, who leaps the gap, and Phil D. Green's spiral tower.

Myles McCarthy, the comedian, had a two-column interview in one of the leading papers of Portland, Me., while he was playing there last week. Mr. McCarthy gave the interviewer a most interesting sketch of his life, together with an account of some of the experiences he has been through since entering vaudeville. The interview was illustrated with good half-tone portraits of Mr. McCarthy and Ada Woolcott, who assists him in his sketch.

Mr. and Mrs. Mark Murphy will open on the Orpheum Circuit on Nov. 13, at San Francisco, and will not return East until next March. Their first open date is in June. While they are in the West they will put on their new act, The Coal Strike, written for them by Joe Flynn. When they gave it a trial some months ago it made a substantial success. The Murphys were to have played Waterbury, Conn., last week, but did not appear on account of a mistake in the contract.

Frances Neilson (Madame Slapoffski), who was one of the big features of the bill at Chase's Theatre, Washington, last week, was credited by the local press with being one of the best prima donnas ever heard in that city. She has added to her repertoire a pretty little Irish song, called "The Shoozy Shoo," and is creating a splendid impression with her superb rendition of the Jewish Song, "The Jew's Lullaby." Mr. B. Curtis, who is looking after Neilson's interests, is having no difficulty in filling her time in the very best houses.

Cripple Creek, Col., has a vaudeville house called the Palm Theatre. It is managed by Charles Abhin, who also presides at the piano. The prices are popular and the bills are satisfactory, as the venture has been a paying one from its inception. Will G. Williams, the baritone, writes from Bluefields, Nicaragua, that he has played three circuits in Central America, presenting his specialty, The Street Singer. He also appeared in his act at the executive palace in Bluefields and entertained a number of very prominent people.

Lonnie Follett, son of the treasurer of the New Star Theatre, has been doing so well in Pittsburgh in a singing and dancing character that he has been engaged to go over the Keith and Proctor circuits.

Percy Plunkett, assisted by Edna Reming and Adolph Lestina, produced a new sketch, called My Wife's Mother, at a benefit for the Knights of Columbus at Highland Falls, N. Y., on Oct. 17. The sketch was written by the Plunketts, and he is so confident of its success that he offers \$1,000 for a farce that will produce more laughs than this latest product of his, which he intends to offer in vaudeville.

The performers who suffered losses by the fire that destroyed the Grand Theatre, Toledo, a few days ago, were tendered a benefit at the Valentine Theatre on Saturday afternoon last, at which Kathryn Osterman, Pauline Hall, Ernest Hogan, and other well-known players appeared.

### VAUDEVILLE PERFORMERS' DATES

Performers are requested to send their dates well in advance. Blanks will be furnished on application. The names of performers with combinations are not published in this list.

Adams and Taylor—Keith's, Providence, Oct. 31-5. Keith's, Boston, 7-12. Addison and Livingston—Bijou, Eau Claire, Wis., Oct. 31-5. Bijou, Marinette, 7-12. Adeline and Rubber—Rialto, Elmira, N. Y., Oct. 31-5. Adler, Flo—Olympic, Chicago, Oct. 31-6. G. O. H., Indianapolis, 7-12. Ahern and Baxter—Bon Ton, Salt Lake City, Oct. 31-5. Lyceum, Ogden, 7-12. Albion, The—Unique, Winnipeg, Can., Oct. 31-12. Alburtus and Bartram—Cirque, Gand, Belgium, Oct. 22-5. Alburts and Millar—Temple, Detroit, Oct. 31-5. Cook's, Rochester, N. Y., 7-12. Aldermann, Joseph—Liebrich, Breslau, Germany, 1-30. ALDRICH, CHARLES T.—Empire, London, Oct. 24-Dec. 31. Alexander and Hoffman—Empire, Hoboken, N. J., Oct. 31-6. Alexander and Kerr—Mohawk, Schenectady, N. Y., Oct. 31-5. Ali's, Hassan Ben, Arabs—Cook's, Rochester, N. Y., Oct. 31-5. Alline, Mme.—Columbia, St. Louis, Oct. 31-5. Allen, Searl and Violet—Temple, Detroit, Oct. 31-5. Cook's, Rochester, N. Y., 7-12. Allison, Mr. and Mrs.—Poli's, Bridgeport, Conn., Oct. 31-5. Keith's, Philadelphia, 7-12. Allmon, Joe—Lyric, Portland, Ore., Oct. 31-5. Alton and Zola—Vaudeville, London, Can., Oct. 31-5. Altana, The—Edison, Tacoma, Wash., Oct. 31-5. Edison, Seattle, 7-12. American Quintette—Empire, Cardiff, Wales, Oct. 31-5. Amoros, The—Proctor's, Newark, Oct. 31-5. Ardelle and Leslie—Crystal, Cripple Creek, Col., Oct. 31-5. Armstrong and Holly—Orpheum, Minneapolis, 6-12. Armstrong, Will H.—G. O. H., Indianapolis, 7-12. Arnold, Rena—Sheedy's, New Bedford, Mass., Oct. 31-5. Arnoldson, Ada—Keith's, N. Y., Oct. 31-5. ASHTON, MARGARET—Empire, Sheffield, Eng., Oct. 31-5. Empire, Leeds, 7-12. Ashton, Mrs. M.—Keene's, Brooklyn, Oct. 31-5. Atalanta, La Belle—Cirque, Gand, Belgium, Oct. 29-5. Auburns, Three—Crystal, Pueblo, Col., Oct. 31-5. Avoloes, Four—Victoria, N. Y., Oct. 31-5. Bailey and Madison—H. and S. N. Y., Oct. 31-5. Ballard, Clara—Victoria, N. Y., Oct. 31-5. Proctor's 23d St., 7-13. Bard Brothers, Four—Temple, Detroit, Oct. 30-5. Barnes and Washburn—Edison, Anaconda, Mont., Oct. 31-5. Edison, Missoula, 7-12. Barnes, Paul—Orpheum, Kansas City, Oct. 30. Barrett, Stuart—Circle, N. Y., Oct. 31-6. Barrett Sisters—M. H., Boston, Oct. 31-5. Garrick, Wilmington, Del., 7-12. Barrows and Lancaster—Proctor's 23d St., N. Y., Oct. 30-5. Poli's, Bridgeport, Conn., 6-12.

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Barry and Halvers—Empire, Hoboken, N. J., Oct. 31-5.

Bary, Mr. and Mrs. Jimmie—Trent, Trenton, N. J., Oct. 31-5.

Barto and Lafferty—Proctor's, Newark, N. J., Oct. 31-5.

Basile, Victor—A. and S., Boston, Oct. 31-5.

Baum, Joseph—A. and S., Boston, Oct. 31-5.

Baus, Bessie—Columbia, St. Louis, Oct. 31-5.

Bayes, Nora—H. and B., Chicago, Oct. 31-6, Chase's, Washington, 7-12.

Bea and Davis—Bijou, Duluth, Minn., Oct. 31-5.

Bedini and Arthur—Proctor's 58th St., Oct. 31-6.

Belford, Mr. and Mrs. Al. G.—Bijou, Oshkosh, Wis., Oct. 31-5.

Beit, Digby—Cook's, Rochester, N. Y., Oct. 31-5.

Bell, Senator Frank—Bijou, Marinette, Wis., Oct. 31-5.

Bell, Senator Frank—Bijou, Marinette, Wis., Oct. 31-5.

Bennet, Emeline—Turner, Schenectady, N. Y., Oct. 31-5.

Bennington, Bill and Daisy—Lyric, Lincoln, Neb., Oct. 31-5.

BORGERE, VALERIE—Orpheum, Minneapolis, Minn., Oct. 23-6.

Belman and Moore—Poli's, Bridgeport, Conn., Oct. 31-5.

Bernsteins, The—Star, Muncie, Ind., Oct. 31-5.



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Bessah and Miller-Pastor's, N. Y., Oct. 31-5.  
 Bingham, F. Crystal, Pueblo, Col., Oct. 31-5.  
 Bird, George A. and Lizzie-Topic, Billings, Mont., Oct. 24-12.  
 Blizley, Edgar-Chase's, Washington, Oct. 31-5.  
 Blessing and Kerr-Alhambra, Savannah, Ga., Oct. 31-5.  
 Bloom and Cooper-Kelth's, Cleveland, Oct. 31-5.  
 Bohne and Hyers-Sheedy's, New Bedford, Mass., Oct. 31-5.  
 Bondo, Art-Vaudeville, London, Can., Oct. 31-5.  
 Bonani and Navarro-Orpheum, Denver, 7-12.  
 Boston Brothers-Orpheum, Denver, Oct. 31-5.  
 Braden, Ella-Kelth's, Cleveland, Oct. 31-5.  
 Brady, The Star, Hamilton, Can., Oct. 31-5.  
 Braeseale, Berenice-Proctor's 5th Ave., Oct. 31-5.  
 Brando and Wiley-Cook's, Rochester, N. Y., Oct. 31-5.  
 Bridesmaids, Ten-C. O. H., Chicago, Oct. 31-5.  
 Bright Brothers-Shea's, Toronto, Oct. 31-5, Cook's, Rochester, N. Y., 7-12, Phila., Oct. 31-5.  
 Brittons, The Kelth's, Phila., Oct. 31-5.  
 Broadway, Florence-Empire, Hoboken, N. J., Oct. 31-5.  
 Brooks Brothers-Howard, Boston, Oct. 31-5.  
 Brooks, Herbert-Kelth's, N. Y., Oct. 31-5.  
 Brown, George A. and B. Boston, Oct. 31-5.  
 Brown, Harry A. Edison, Helena, Mont., Oct. 30-5.  
 Edison, Great Falls, 7-12.  
 Browne, Whistling Tom-Empire, London, Eng.-Indefinite.  
 Bruce and Daigneau-Proctor's, Albany, Oct. 31-5.  
 Brummell and Kimberly-Vaudeville, London, Can., Oct. 31-5.  
 Bruno and Russell-H. and B., Chicago, Oct. 31-5.  
 Bryant and Saville-Watson's, Brooklyn, N. Y., Oct. 31-5.  
 Burke, La Rue, and Inkey Boys-Yorkville, N. Y., Oct. 31-5.  
 Burton and Brooks-Orpheum, Omaha, Oct. 30-5, Orpheum, Kansas City, 7-12.  
 Burton Brothers-A. and S., Boston, Oct. 31-5.  
 Bush, Frank-G. O. H., Pittsburgh, Oct. 31-5.  
 Bush and Gordon-Kansas City, Oct. 31-5, Chicago, 6-12.  
 Blatman, N. Y., 30-5.  
 Byrd and West-Orpheum, Tacoma, Wash., Oct. 30-5, Orpheum, Seattle, Wash., 6-12.  
 Byron and Blanche-A. and S., Boston, Oct. 31-5.  
 Cahill, William-Proctor's, Albany, Oct. 31-5.  
 Cain and De Forest-Kelth's, Providence, Oct. 31-5.  
 Cain and La Booth-A. and S., Boston, Oct. 31-5.  
 Campbell and Johnson-Haymarket, Chicago, Oct. 31-5.  
 Canfield and Carleton-Orpheum, San Francisco, 7-19.  
 Carleton, Al-Howard, Boston, Oct. 31-5.  
 Carlin and Otto-Hookins', Louisville, Oct. 31-5.  
 Carlo's Dogs-Kelth's, Providence, Oct. 31-5.  
 Carletta-A. and S., Boston, Oct. 31-5.  
 Carmen Sisters-Shea's, Buffalo, Oct. 31-5, Shea's, Toronto, 7-12.  
 Carnella and Shirk-Casto, Lowell, Mass., Oct. 31-5.  
 Caron and Farum-G. O. H., Indianapolis, Oct. 31-5.  
 Caron and Herbert-H. and B., Brooklyn, Oct. 31-5.  
 Carrie, Mile, Crystal, Milwaukee, Oct. 31-5, Unique, Minneapolis, 7-20.  
 Carson and Willard-Proctor's, Newark, N. J., Oct. 31-5.  
 Carter-De Haven Sextette-Poll's, New Haven, Conn., Oct. 31-5, Poll's, Bridgeport, 7-12.  
 Carter, Mr. and Mrs. Carl-Empire, Oakland, Cal., Oct. 31-5.  
 Casad and Deverne-Auditorium, Cedar Rapids, Ia., Oct. 31-5.  
 Case, Charlie-Kelth's, N. Y., Oct. 31-5.  
 Castellat and Hall-Proctor's 23d St., Oct. 31-5, Proctor's 5th Ave., 7-12.  
 Chamberlain, Hal-Haymarket, Chicago, Oct. 31-5.  
 Champagne Dancers-H. and S., N. Y., Oct. 31-5.  
 Charmion-C. O. H., Chicago, Oct. 31-5, Columbia, St. Louis, 7-12.  
 Chassino-Kelth's, Phila., Oct. 31-5.  
 Charlers, Les-Haymarket, Chicago, Oct. 31-5.  
 Clark and Florette-G. O. H., Pittsburgh, Oct. 31-5.  
 Clark, Lucy-Shea's, Toronto, Oct. 31-5, H. and B., Chicago, 7-20.  
 Claudine and Corbin-Columbia, St. Louis, Oct. 31-5.  
 Clements, Hal-Casto, Lowell, Mass., Oct. 31-5.  
 Clemo and Cassels-O. H., Lisbon, O., Oct. 31-5.  
 Clifford and Burke-H. and B., Brooklyn, Oct. 31-5.  
 Clifford, Minnie-Nickelodeon, Boston, Oct. 31-5.  
 Cockley and Ward-Kelth's, Cleveland, Oct. 31-5.  
 Cogblan, Rose-Kelth's, Phila., Oct. 31-5.  
 Colby and Way-G. O. H., Indianapolis, Oct. 31-5.  
 Cole and Clemens-Sheedy's, Fall River, Mass., Oct. 31-5.  
**COLE AND JOHNSON**-Orpheum, Brooklyn, Oct. 24-6.  
 Colgrove, Mme.-C. O. H., Chicago, Oct. 31-5.  
 Collins and Hart-Kelth's, Boston, Oct. 31-5, Kelth's, Providence, 7-12.  
 Collins and Hawley-Proctor's 23d St., Oct. 31-5.  
 Columbians, The-G. O. H., Nashville, Tenn., Oct. 31-5.  
 Conn and Conrad-Kelth's, Brooklyn, Oct. 31-5.  
 Connelly and Rowe-Sheedy's, New Bedford, Mass., Oct. 31-5.  
 Conway and Leland-Palace, Blackburn, Eng., Oct. 31-5, Palace, Sunderland, 7-12.  
**COOKE AND ROTH**-Wintergarten, Berlin, Germany.  
 Cooper and Robinson-Shea's, Toronto, Oct. 31-5.  
 Corrigan, Emmett-Kelth's, Boston, Oct. 31-5.  
 Cotton, Lola-Empire, Hoboken, N. J., Oct. 31-6.  
 Crane, Eugene-Temple, Detroit, 30-5.  
 Crane Brothers-Kelth's, Cleveland, Oct. 31-5.  
**CRANE, GARDNER, MR. AND MRS.**-Jacques', Waterbury, Oct. 31-5, Kelth's, Baltimore, 7-12.  
**CRESSY, WILL M. AND BLANCHE DAYNE**-Temple, Detroit, Oct. 30-5, Chase's, Washington, 7-12.  
 Creswell, W. C.-C. O. H., Chicago, Oct. 31-5.  
 Crowley and Foley-Kelth's, Providence, Oct. 31-5.  
 Cullitt's Musical Melange-Empire, Hoboken, N. J., 7-12.  
 Cullen, James-Victoria, N. Y., Oct. 31-6.  
 Curtis and Adams-G. O. H., Pittsburgh, Oct. 31-5.  
 Dagwell, Arie-Poll's, New Haven, Conn., 7-12.  
 Dale, Violet-Kelth's, Cleveland, Oct. 31-5.  
 Damman, Carl, Troupe-Poll's, New Haven, Conn., Oct. 31-5.  
 Daniels, Walter-Columbia, St. Louis, Oct. 24-5, Haymarket, Chicago, 7-13.  
 Davis Duo-Bon Ton, Salt Lake City, Oct. 31-5.  
 Davis, George C.-Chase's, Washington, Oct. 31-5.  
 Davis and Webb-York, Pa., Oct. 31-5.  
**DAY, GEORGE W. POLL'S**, New Haven, Conn., Oct. 31-5, Yorkville, N. Y., 7-13.  
 Dayne, Dorothy-Orpheum, Springfield, O., Oct. 31-5.  
 Dazle, La Belle-Howard, Boston, Oct. 31-5.  
**DE BIERRE, ARNOLD**, Palace, Glasgow, Scot., Oct. 31-5, Tivoli, Leeds, Eng., 7-12.  
 De Lion, Clement-Orpheum, Omaha, Oct. 31-5, Orpheum, Kansas City, 7-12.  
 De Lorme, Mile-A. and S., Boston, Oct. 31-5.  
 De Marcos, The-A. and S., Boston, Oct. 31-5.  
 De Noyes, Edward-Haymarket, Chicago, Oct. 31-5.  
 De Serris, Henriette-Trent, Trenton, N. J., Oct. 31-5.  
 De Voe and De Voe-Portland, Portland, Me., Oct. 31-5.  
 De Witt, Burns and Torrance-Orpheum, St. Joseph, Mo., Oct. 30-5, Orpheum, Denver, 7-12.  
 Delara, Pepita-O. H., Lowell, Mass., Oct. 31-5.  
 Hathaway's, New Bedford, Mass., 7-12.  
 Delmar, Carlotta-Kelth's, Boston, Oct. 31-5.  
 Delmore and Darrell-Lyceum, Des Moines, Oct. 31-5.  
 De West, Peoria, Ill., 7-12.  
 Delmore and Lee-Victoria, N. Y., Oct. 31-5.  
 Delmore and Serris-Orpheum, Los Angeles, Oct. 31-12.  
 Deltorelli and Glissando-Orpheum, Brooklyn, Oct. 31-5.  
 Derenda and Green-Hathaway's, New Bedford, Mass., Oct. 31-5, York, N. B., 7-12.  
 Dery, Emmet-Hopkins', Louisville, 7-12.  
 Dilks and Dilks-A. and S., Boston, Oct. 31-5.  
 Dixey, Henry E.-Circle, N. Y., Oct. 31-6.  
**DOHERTY SISTERS**-Favoris Orpheum, Budapest, Austria, 1-15.  
 Dolan and Lenhard-Richmond, North Adams, Mass., Oct. 31-5.  
 Doll, Alice Lyndon-H. and B., Brooklyn, Oct. 31-5.  
 Dooley, J. Francis-Kelth's, Brooklyn, Oct. 31-5.  
**DOWNS, T. NELSON**-Apollo, Vienna, Austria, 1-30.  
 D's and D's-Grand, Milwaukee, Oct. 31-5.  
 Drake, Adelaide-G. O. H., Pittsburgh, Oct. 31-5.  
 Dudley and Chesley-Portland, Portland, Me., Oct. 31-5.  
 Duff, Sautelle and Duffy-Shea's, Buffalo, Oct. 31-5.  
 Dunbars, Four Castles-Temple, Detroit, 7-12.  
 Duncan, A. O.-Kelth's, Baltimore, Oct. 31-5.  
 Dunree and Dunree-Watson's, Brooklyn, Oct. 31-5.  
 Howard, Boston, 7-12.  
 Dupont and Hutchinson-Circle, N. Y., Oct. 31-5, Orpheum, Brooklyn, 7-12.  
 Duval, Viola-Proctor's 5th Ave., Oct. 31-6.  
 Earle and Earle-Kelth's, Providence, Oct. 31-5.  
 Earl and Major-Cleveland's, Chicago, Oct. 31-5.  
 Earl and Wilson-Kelth's, N. Y., Oct. 31-5.  
**ECKHOFF AND GORDON**-Pastor's, N. Y., Oct. 31-5, Watson's, 7-12.  
 Edwards, E. C.-Nickelodeon, Boston, Oct. 31-5.  
 Eldorado, Kelth's, Providence, Oct. 31-5.  
 Eldridge, The Family, Butte, Mont., Oct. 24-5.  
 Eldridge, Press-Kelth's, Boston, Oct. 31-5, Kelth's, N. Y., 7-13.  
 Elliott, Master-Casto, Lowell, Oct. 31-5.  
 Ellis Sisters-A. and S., Boston, Oct. 31-5.  
 Emmet, Grace-H. and B., Brooklyn, Oct. 31-5.  
 Empire City Quartette-Poll's, New Haven, Conn., Oct. 31-5.  
 Empire Comedy Four-Haymarket, Chicago, Oct. 31-6, Columbia, St. Louis, 7-12.  
 Ernest, Charles M.-Kelth's, Phila., Oct. 31-5, G. O. H., Pittsburgh, 7-12.  
 Ethardo, Naomi-Kelth's, Phila., Oct. 31-5.  
 Evans, George-Haymarket, Chicago, Oct. 31-5.  
 Evans, Max-Kelth's, Boston, Oct. 31-5.  
 Everhart, The Great-Hansa, Hamburg, Germany, 1-30.  
 Exposition Four-Proctor's 5th St., N. Y., Oct. 31-5.  
 Faddette's Orchestra-Kelth's, Phila., Oct. 31-5.

Fantas, Two-Broadway, San Francisco, Oct. 24-5.  
 Fernum, Bud-Vaudeville, London, Can., Oct. 31-5.  
 Faust Trio-Howard, Boston, Oct. 31-5.  
 Fennell, George-Sheedy's, N. Y., Oct. 31-5.  
 Ferrell Brothers-Hathaway's, New Bedford, Mass., Oct. 31-5.  
 Fields, Al-H. and B., Chicago, Oct. 31-6.  
 Fields, Happy-Fair-Tivoli and Oxford, London, Eng., Oct. 24-5, Camberwell, London, 7-12.  
**FIELDS, W. C.**-Folies Bergere, Paris, France, Oct. 10-Dec. 15.  
 Filson and Erroll-C. O. H., Chicago, Oct. 31-6, Hop-Kins', Louisville, 7-20.  
 Finlay and Burke-Kelth's, Cleveland, Oct. 31-5.  
**FISHER, MR. AND MRS. PERKINS**-Park, Worcester, Oct. 31-5.  
 Fliske and McNeil-Empire, Borden's, Eng., 7-12.  
**FLETCHER, CHARLES LEONARD**-C. O. H., Chicago, Oct. 31-13.  
 Florence Sisters-Hathaway's, New Bedford, Mass., Oct. 31-5.  
 Florens, Troupe-Kelth's, Phila., Oct. 31-5.  
 Folkert, Arthur O.-G. O. H., Vancouver, B. C., Oct. 31-5, Unique, Bellingham, Wash., 7-12.  
 Fonner, Evelyn-Casto, Lowell, Mass., Oct. 31-5.  
 Ford and Wilson-Kelth's, Providence, Oct. 31-5.  
 Ford and West-Kelth's, Toledo, Oct. 31-5.  
 Ford and Gehl-G. O. H., Pittsburgh, Oct. 31-5.  
 Poll's, New Haven, Conn., 7-12.  
 Foster, Ed-Kelth's, Phila., Oct. 31-5, Mohawk, Schenectady, N. Y., 7-12.  
 Fowler, Berlie, M. H., Boston, Oct. 31-5.  
 Fox and Melville-Tivoli, Barrow-in-Furness, Eng., Oct. 31-5.  
 Foy and Clark-Orpheum, New Orleans, Oct. 30-5.  
 Frank and O'Connell-Kansas City, Oct. 30-5.  
 Frederick Brothers and Burns-Proctor's 23d St., Oct. 31-5, Proctor's, Newark, N. J., 7-12.  
 French, Henri-Proctor's, Newark, N. J., Oct. 31-5.  
 Fritz's Dogs-Nickelodeon, Boston, Oct. 31-5.  
 Frobel and Ruge-Nimes, France, 1-6, Toulouse 7-20.  
 Fulgura, Robert-G. O. H., Pittsburgh, Oct. 31-5.  
 Galvin, James-Watson's, Brooklyn, Oct. 31-5.  
 Gardner and Vincent-C. O. H., Chicago, Oct. 31-5.  
 Kelth's, N. Y., 7-12.  
 Gardner and Madden-Garrick, Wilmington, Del., Oct. 31-5.  
 Gardner and Stoddard-Edison, Spokane, Wash., Oct. 31-5, Edison, Missoula, 7-12.  
 Gardner, Jack-Tivoli, Toronto, Oct. 30-5.  
 Garson, Marion-Poll's, New Haven, Conn., Oct. 31-5.  
 Gasch Sisters-Orpheum, Brooklyn, Oct. 31-5.  
 Gassman, Josephine-Poll's, Bridgeport, Conn., Oct. 31-5.  
 Gay, Fred L.-Columbia, Cincinnati, Oct. 31-5, G. O. H., Indianapolis, 7-12.  
 Gaylor, Bobby-Pastor's, N. Y., Oct. 31-5.  
 Genaro and Bailey-Trent, Trenton, N. J., Oct. 31-5.  
 George and Harrington-York, St. John, N. B., Oct. 31-5.  
 Gerard, Helene H. and B., Chicago, Oct. 31-5.  
 Germain, Sig-Circle, N. Y., Oct. 31-5.  
 Gilbert, Alice-Casto, Lowell, Mass., 7-12.  
 Gilfoil, Harry-G. O. H., Pittsburgh, Oct. 31-5.  
 Gillett Sisters-Kelth's, N. Y., Oct. 31-5, Proctor's, Albany, N. Y., 7-12.  
 Gillett's Dogs-Grand, Indianapolis, Oct. 31-5.  
 Gillette, Fred-Kelth's, Providence, Oct. 31-5.  
 Girard and Gardner-Kelth's, N. Y., Oct. 31-5.  
 Girard, Marie-A. and S., Boston, Oct. 31-5.  
 Gladstone, Lotta-Kelth's, Phila., Oct. 31-5.  
 Gleason, John and Bertha, and Houlihan-H. and S., Oct. 31-5.  
 Glenroy, James Richmond-Cleveland's, Chicago, Oct. 30-12.  
 Glose, Augusta-Orpheum, New Orleans, Oct. 30-5.  
 Godfrey, Hal-Haymarket, Chicago, Oct. 31-5.  
 Goggin and Davis-Palace, Leicester, Eng., Oct. 31-5.  
 Hippodrome, Manchester, 7-12.  
 Golden Gate Quintette-Portland, Portland, Me., Oct. 31-5.  
 Goolsins, The-Orpheum, Omaha, Oct. 31-5.  
 Gordon, Vido and Greene-Hathaway's, New Bedford, Mass., Oct. 31-5.  
 Gracie and Reynolds-Watson's, Brooklyn, Oct. 31-5.  
 Gracie and Reynolds-Watson's, Brooklyn, Oct. 31-5.  
 Grand Opera, Trio-Cook's, Rochester, N. Y., Oct. 31-5, Temple, Detroit, 7-12.  
 Grant, Alf-Proctor's 5th St., Oct. 31-Nov. 5.  
 Grant, Sydney-Proctor's, Newark, N. J., Oct. 31-5.  
 Green and Wood-Proctor's, Albany, Oct. 31-5, Orpheum, Montreal, 7-12.  
 Gregsons, The-Proctor's 5th St., Oct. 31-5.  
 Guerrero, Emilio H. and B., Oct. 31-5.  
 Guillette, Felix-Sheedy's, New Bedford, Mass., Oct. 31-5.  
 Hale and Francis-Yorkville, N. Y., Oct. 31-5.  
 Hallen and Fuller-Kelth's, Baltimore, Oct. 31-5.  
 Hall, Fred, and Tivoli, Toronto, Oct. 31-5.  
 Hallett, Yvonne-A. and S., Boston, Oct. 31-5.  
 Henson and Harris-Casto, Lowell, Mass., Oct. 31-5.  
 Hanson, Mildred-Poll's, Bridgeport, Conn., Oct. 31-5.  
 Hardeen, Theodore-Grand, Newcastle, Eng., Oct. 31-5, Empire, Manchester, 7-12.  
 Hardie, Tom-Crystal, St. Joe, Oct. 30-5.  
 Harmony Four-Apollo, Vienna, 1-30.  
 Harrigan, James-Tivoli, Toronto, Oct. 31-5.  
 Harrington, Dan J.-Orpheum, Utica, N. Y., Oct. 31-5, Empire, Hoboken, N. J., 7-12.  
 Hart, Vera-Howard, Boston, Oct. 31-5.  
 Hathaway and Walton-Powers, Grand Rapids, Mich., Oct. 31-5.  
 Harvey Comedy Co.-Orpheum, San Francisco, Oct. 23-5, Orpheum, Los Angeles, 6-19, Utah, Oct. 31-5.  
 Haskell, Louisa-C. O. H., Chicago, Oct. 31-5.  
 Proctor's 23d St., N. Y., 7-13.  
 Hawkins, Lew-Circle, N. Y., Oct. 31-5.  
 Hayes and Healey-Proctor's 23d St., Oct. 31-5.  
 Hayman and Frank-Royal, 7-12, Indefinite.  
 Heaton and Lawrence-Crystal, Seattle, Wash., Oct. 31-5.  
 Family, Butte, Mont., 7-19.  
 Heeloch, Charles-Smith's, Grand Rapids, Mich., Oct. 30-12.  
**HENNA, EDITH**-Tivoli, Barcelona, Spain, Oct. 18-1.  
 Hennings, Lewis and Hennings-Howard, Boston, Oct. 31-5.  
 Henry, Eugene-Family, East St. Louis, Oct. 31-5, Crystal, St. Joseph, 6-12.  
 Hera, Charles-Kelth's, Cleveland, Oct. 31-5.  
 Herbert's Dogs-Chase's, Washington, Oct. 31-5.  
 Hermann, Adelaide-Yorkville, N. Y., Oct. 31-5.  
**HERRMAN, THE GREAT**-Shea's, Buffalo, Oct. 31-6, Haymarket, Chicago, Oct. 31-5.  
 Hewett-Prince Albert, N. W. T., 3-5, Saskatoon 7-9.  
 Hill and Sylvan-Proctor's 12th St., N. Y., Oct. 31-5.  
 Hillier, Robert-A. and S., Boston, Oct. 31-5.  
 Hines and Remington-Kelth's, Providence, Oct. 31-5, Kelth's, N. Y., 7-12.  
 Hoch and Elton-Cook's, Rochester, N. Y., Oct. 31-5.  
 Park, Worcester, Mass., 7-12.  
 Hodge and Leuchmere-Hippodrome, Paris, France, Oct. 31-12.  
 Hodges, Two-Howard, Boston, Oct. 31-5.  
 Hoey, Johnnie-Proctor's 23d St., Oct. 31-5, Proctor's 5th Ave., 7-13.  
 Hoffman, Lew-Comique, Spokane, Wash., Oct. 31-5.  
 Holcombe, Curtis and Webb-Shea's, Buffalo, Oct. 31-5.  
 Holdsworths, The-Proctor's 23d St., Oct. 31-5, G. O. H., Pittsburgh, 7-12.  
 Hollands, The-Pastor's, N. Y., Oct. 31-5.  
 Hood, Sam-Olympus, Aberdeen, Wash., Oct. 17-5.  
 Hooker and Davis-Circle, N. Y., Oct. 31-5.  
 Hoopers, The-Empire, Glasgow, Scot., Oct. 31-5.  
 Empire, Belfast, Ire., 7-12.  
 Hope, Major-Orpheum, Springfield, O., Oct. 31-5.  
 Horse Show-Kelth's, Boston, Oct. 31-5.  
 Howard and Bland-G. O. H., Chicago, Oct. 31-5.  
 Howard Brothers-Poll's, Bridgeport, Conn., Oct. 31-5.  
 Howard's Dogs and Ponies-Orpheum, Kansas City, Oct. 30-5, Orpheum, St. Joseph, 6-12.  
 Howard, Emerson and Curtis-Kansas City, Oct. 30-5.  
 Howard, Harry and May-Haymarket, Chicago, Oct. 31-5.  
 Howe and Scott-Orpheum, Denver, Oct. 30-5.  
 Hume, Rosa and Lewis-Empire, Liverpool, Oct. 31-5, Empire, Birmingham, 7-12.  
 Hungarian Boys' Band-Cleveland's, Chicago, Oct. 31-5.  
 Huntings, Four-Orpheum, Brooklyn, Oct. 31-5.  
 Huntington, Wright-Proctor's, Albany, Oct. 31-5.  
 Hyde and Heath-Novelly, Denver, Oct. 31-5.  
 Irish, Annie-Orpheum, Brooklyn, Oct. 31-5.  
 Jameson, The-Grauman's, Stockton, Cal., Oct. 31-6.  
 Japanese Imperial Guard-Proctor's 23d St., Oct. 31-6.  
 Jennings and Jewell-Lyric, Joplin, Mo., Oct. 31-5.  
 Jewell's Manikins-Proctor's 5th St., Oct. 31-5.  
 Johnson, Palmer and Jackson-Kelth's, Brooklyn, Oct. 31-5.  
 Johnson and Wells-Orpheum, Denver, Oct. 30-5.  
 Johnson, Sabel-G. O. H., Indianapolis, Oct. 31-5.  
 Johnson, Sam-Elber's, N. Y., Oct. 31-5.  
 Johnsons, Two-Howard, Boston, Oct. 31-5.  
**JOHNSONS, MUSICAL**-Tivoli, Sydney, Australia, Oct. 31-12.  
 Jolly and Vella-Chase's, Washington, Oct. 31-5.  
 Josselyn Trio-Temple, Detroit, Oct. 31-5.  
 Joyce and Wilcox-Orpheum, Boston, Oct. 31-5.  
 Kane, Leonard-Mohawk, Schenectady, N. Y., Oct. 31-5, Empire, North Adams, Mass., 7-12.  
 Keatons, Three-G. O. H., Pittsburgh, Oct. 31-5, Arcade, Toledo, 7-12.  
 Keeley Brothers-Proctor's 12th St., Oct. 31-6.  
 Keene, Mattie-H. and B., N. Y., Oct. 31-6.  
 Keley, Mr. and Mrs. Alfred-Orpheum, Kansas City, Oct. 30-Nov. 5, Orpheum, St. Joseph, Mo., 7-12.  
 Kelly and Ash-Kelth's, H. and B., Boston, Oct. 31-5.  
 Kelly and Violette-Hopkins', Louisville, Oct. 30-5.  
 Kelly, Walter C.-G. O. H., Indianapolis, 7-12.  
 Kenna, Charles-Kelth's, Providence, 7-13.  
 Kennedy and Kennedy-Proctor's 5th Ave., Oct. 31-5.  
 Kennedy and Kelly-Kelth's, Baltimore, Oct. 31-5.  
 Kennedy and Rooney-Casto, Fall River, Mass., Oct. 31-5, Proctor's 23d St., 7-12.  
 Kent, S. Miller-Proctor's 23d St., N. Y., Oct. 31-5.

Keno, Welch and Melrose-Columbia, Cincinnati, Oct. 31-5.  
 Kentucky Girls, Two-Crystal, Cripple Creek, Col., Oct. 31-5, Crystal, Colorado Springs, 7-12.  
 King, Vera-Kelth's, Phila., Oct. 30-5.  
 Kippy-Yale's, Kansas City, Oct. 31-5.  
 Klein and Clifton-Orpheum, Kansas City, Oct. 30-5, Orpheum, New Orleans, 7-12.  
 Kleins, Otto and Nicholas-Poll's, Waterbury, Oct. 31-5, Victoria, N. Y., 7-13.  
 Kleist, Musical-Chase's, Washington, Oct. 31-5.  
 Kline and Getthold-G. O. H., Indianapolis, Oct. 31-5.  
 Columbia, Cincinnati, 7-12.  
 Knox Brothers-Vaudeville, London, Can., Oct. 31-5.  
 Kraft, Lillian-Kelth's, Brooklyn, Oct. 31-5.  
 Kurtis, Dogs-Poll's, New Haven, Conn., Oct. 31-5.  
 La Clair and West-Lyceum, San Francisco, Oct. 31-5.  
 Hendricks, Astoria, Ore., 7-12.  
 La Couver, Lew-C. O. H., Chicago, Oct. 31-5.  
 La Rose, Harry-Orpheum, Kansas City, Oct. 30-5.  
 La Tell Brothers-Vaudeville, London, Can., Oct. 31-5.  
 Lafayette, The Great-Columbia, St. Louis, Oct. 31-5.  
 Lambert and Pierce-Haymarket, Chicago, 7-12.  
 Lamonts, Three-Hopkins', Louisville, Oct. 30-5.  
 Lancaster, Freda-Howard, Boston, Oct. 31-5.  
 Lang and West-Kelth's, Toledo, Oct. 31-5.  
 Langdon, Hardie-Orpheum, New Orleans, Oct. 31-5.  
 Latell, Ed-Trent, Trenton, N. J., Oct. 31-5.  
 Letimore and Leigh-Sloux City, Oct. 31-6.  
 Letonia, Frank and Jen-Columbia, Cincinnati, Oct. 31-5.  
 Lavender and Thompson-Haymarket, Chicago, Oct. 31-5.  
 Lavine and Leonard-G. O. H., Pittsburgh, Oct. 31-5.  
 Law and Parville-Gloucester, Scotland, 7-12.  
 Lawson and Nanton-Orpheum, St. Joe, Mo., Oct. 30-5.  
 Le Clair and Bowen-Park, Providence, Oct. 31-5.  
 Le Roy and Clayton-Kelth's, Providence, 7-12.  
 Le Roy and Woodford-Hartford, Conn., Oct. 31-5.  
 Le Vendre, Leslie-Nickelodeon, Boston, Oct. 31-5.  
 Lee, Henry-Kelth's, Cleveland, Oct. 31-6, Temple, Detroit, 7-12.  
 Lepig, Nator-Proctor's 5th Ave., N. Y., Oct. 31-6.  
 Leonard and Drake-Park, Youngstown, O., Oct. 31-5.  
 Leonard and King-Casto, Lowell, Mass., Oct. 31-5.  
 Leonard, Gus-Lyceum, San Francisco, Oct. 31-12.  
 Leslie, Eddie-Crystal, Milwaukee, Oct. 31-5, Unique, Minneapolis, 7-20.  
 Lindsay's Dogs-Columbia, St. Louis, 31-Nov. 5.  
 Link, Billy-Temple, Detroit, 30-Nov. 5.  
 Littlefield, Marie-Hopkins', Louisville, 30-Nov. 5.  
 Orpheum, New Orleans, 7-12.  
 Lloyd, Herbert-Circus Carre, Amsterdam, Holland, Nov. 1-15.  
 Lorrer Trio-Pastor's, New York, 31-Nov. 5.  
 Lovitts, The-Arcade, Toledo, O., 30-Nov. 5.  
 Lucier and Violette-Kelth's, Providence, 31-Nov. 5.  
 Lucier, Mr. and Mrs.-Kelth's, Boston, 31-Nov. 5.  
 Lukens, Four-Empire, London, Eng., Nov. 1-31.  
 Lutz Brothers-Poll's, New Haven, Conn., 31-Nov. 5.  
 McCoy, Dan and Fifth Avenue Girls-Poll's, New Haven, Conn., 31-Nov. 5.  
 McCabe, Sabine and Vera-H. and B., Chicago, 31-Nov. 5.  
 McCue and Cahill-G. O. H., Indianapolis, 30-Nov. 5.  
 McGee and Grant-Orpheum, North Yakima, Wash., 31-Nov. 5.  
 McIntyre and Heath-Columbia, Cincinnati, 31-Nov. 5.  
 McKinley, Mabel-Chase's, Washington, 31-Nov. 5.  
 McKinnon and Reed-Star, Hamilton, Conn., 31-Nov. 5.  
 McMahon's Wermolen-Gloucester, Scotland, 31-Nov. 5.  
 G. Garrick, Wilmington, Del., 7-12.  
 Macart's Monkeys-Scala, Antwerp, Belgium, Nov. 1-30.  
 Macdonald, James F.-Shea's, Buffalo, 31-Nov. 5.  
 Shea's, Toronto, 7-12.  
 Madcaps, The-Grand, Indianapolis, 31-Nov. 5.  
 Maginley's, The-Kelth's, Boston, 31-Nov. 5.  
 Majestic Musical Four-Columbia, Boston, 31-Nov. 5.  
 Major Sisters-Vaudeville, New York, 31-Nov. 5.  
 Manning, W. C.-Vaudeville, London, Can., 31-Nov. 5.  
 Mansfield-Wilbur Co.-M. H., Boston, 31-Nov. 5.  
 Chase's, Washington, 7-12.  
 Marcel's Art Studios-Kelth's, N. Y., Oct. 31-13.  
 Marks, Clarence, and Pearce Brothers-Parlor, Everett, Oct. 31-5.  
 Marlow and Plunkett-Richmond, North Adams, Mass., Oct. 31-5.  
 Marshall and Lorraine-Howard, Boston, Oct. 31-5.  
 Martini and Maximilian-Kelth's, Brooklyn, Oct. 31-5.  
 Mason and Keeler-Moss and Stoll, Eng., June 28-18.  
 Matthews and Ashley-Arcade, Toledo, Oct. 30-5.  
 Mathews, The-Grand, Joliet, Ill., Oct. 31-5, Star, Muncie, Ind., 7-12.  
 Maxwell Duo-Watson's, Brooklyn, Oct. 31-5.  
 Maxwell and Dudley-Trent, Trenton, Oct. 31-5.  
 Mazza and Mazette-Arcade, Toledo, Oct. 30-5.  
 Meehan's Dogs-Portland, Portland, Me., Oct. 31-5.  
 Meier and Mora-Empire, Oldham, Eng., Oct. 31-5.  
 Melch's Birds-Kelth's, Baltimore, Oct. 31-5.  
 Melville, Jean-Nickelodeon, Boston, Oct. 31-5.  
 Melville and Stetson-Yorkville, N. Y., Oct. 31-5.  
 Melville and Vera-H. and B., Chicago, Oct. 31-5.  
**MEREDITH SISTERS**-G. O. H., Pittsburgh, Oct. 31-5, Victoria, N. Y., 7-13.  
 Merrill, Charles-Hopkins', Louisville, Oct. 30-5.  
 Merrills, The-Kelth's, Baltimore, Oct. 31-5.  
 Messenger Boys' Trio-Saltire, Springfield, O., Oct. 31-5, Mohawk, Schenectady, N. Y., 7-12.  
 Mexico and Mexico-G. O. H., Chicago, Oct. 31-5.  
 Midgely and Carlisle-Orpheum, Brooklyn, Oct. 31-5.  
 Millard Brothers-Columbia, St. Louis, Oct. 31-5.  
 Millard, Laura-Kelth's, Boston, Oct. 31-5, Kelth's, Providence, 7-12.  
 Mills and Morris-Chase's, Washington, Oct. 31-5.  
 Milo and Madison-Haymarket, Chicago, Oct. 31-5.  
 Milward, Jessie-H. and B., Brooklyn, Oct. 31-5.  
 Molin Sisters-Circle, N. Y., Oct. 31-5.  
 Monro, Mack and Lawrence-Empire, Hoboken, N. J., Oct. 31-6, Hathaway's, New Bedford, Mass., 7-13.  
 Moore and Holbein-Chase's, Washington, Oct. 31-5.  
 Howard, Boston, 7-12.  
 Moore and Littlefield-Proctor's 5th St., N. Y., Oct. 31-6, Kelth's, N. Y., 7-12.  
 Morris, James-Nickelodeon, Boston, Oct. 31-5.  
 Morris and Morris-Family, Butte, Mont., Oct. 30-5, Crockan, Wash., 7-12.  
 Morton, James J.-Kelth's, Providence, 7-12.  
 Morton and Elliott-Empire, Hackney, Eng., 14-19.  
 Mortons, Four-Shea's, Toronto, Oct. 31-5, Kelth's, Cleveland, 7-12.  
 Mortons, Judding-Crystal, Denver, Oct. 31-5, Earl, Pueblo, 7-12.  
**MOTOGIRL, LA CREATRICE**-Wintergarten, Berlin, Oct. 1-Nov. 30.  
 Moullere Sisters-Circle, N. Y., Oct. 31-6.  
 Mowats, Five-Shea's, Buffalo, Oct. 31-5.  
 Muzart Comedy Four-Family, Butte, Mont., Oct. 24-5.  
 Mudge, Eva-Orpheum, Denver, Oct. 31-5.  
 Murphy, Mr. and Mrs. Mark-Arcade, Toledo, Oct. 30-5.  
 Murphy and Andrews-Empire, Anacosta, Mont., Oct. 31-5, Edison, Helena, 7-12.  
 Murphy and Nichols-Portland, Portland, Me., Oct. 31-5, Meche's, Wash., 7-12.  
 Murphy and Willard-Orpheum, Los Angeles, Oct. 24-6.  
 Murray, Elizabeth-Hopkins', Louisville, Oct. 30-5.  
 Murray and Allen-Ben's, Escanaba, Mich., Oct. 31-5.  
 Murray and Clayton-G. O. H., Helena, Mont., Oct. 31-5.  
 Murray and Cone-C. O. H., Chicago, Oct. 31-5.  
 Musette Sisters-A. and S., Boston, Oct. 31-5.  
 Musetta, The-Nickelodeon, Boston, Oct. 31-5.  
 Navajo Girls-Orpheum, San Francisco, 6-20.  
 Nellita, Mile-Pastor's, N. Y., Oct. 31-5.  
 Nelson-Farmum Troupe-Haymarket, Chicago, 7-12.  
 Newell and Niblo-Kelth's, Boston, Oct. 31-5, Kelth's, Providence, 7-12.  
 Nibbi and Fred-Columbia, Cincinnati, Oct. 31-7.  
**NIBLO, FRED**-Park, Youngstown, O., Oct. 31-5.  
 Orpheum, Utica, N. Y., 7-12.  
 Nichols Sisters-Kelth's, Providence, 7-12.  
 Nobles, Milton and Dolly-Grand, Pittsburgh, Oct. 31-6, Kelth's, Cleveland, 7-12.  
 Noles, The-Kelth's, Phila., Oct. 31-5.  
 Norman, Mary-Haymarket, Chicago, Oct. 31-5.  
 Norton and Nicholson-Front, 23d St., Oct. 31-6.  
 Noses, Five-Boyd's, Omaha, Oct. 31-5.  
 Nugent, J. C.-Casto, Lowell, Oct. 31-5.  
 Olopas, Lea-G. O. H., Indianapolis, Oct. 31-5.  
**O'NEIL, ADELE** FRIVIS, St. Paul, Oct. 31-5.  
 O'Rourke-Burnette Trio-Poll's, New Haven, Conn., Oct. 31-5.  
 Orville and Frank-Proctor's 5th Ave., Oct. 31-5.  
 Ozawa, The-Bijou, Escanaba, Mich., Oct. 31-5, Madison, Wis., 7-12.  
 Palotta, Grace-Columbia, Cincinnati, Oct. 31-5.  
 Parker, Abbott-Bradensburg's, Phila., Oct. 31-5.  
 Patchen and Clifton-London, Can., Oct. 31-5.  
 Paulinette and Pluon-G. O. H., Lowell, Mass., Oct. 31-5, Hathaway's, New Bedford, 7-13.  
 Paulton and Dooley-Kelth's, Phila., Oct. 31-5.  
 Perry and Alecia-A. and S., Boston, Oct. 31-5, Palace, Worcester, 7-12.  
 Peiching Brothers-Orpheum, San Francisco, Oct. 30-12.  
 Pettitt-Kelth's, N. Y., Oct. 31-5.  
 Piccolo Midgets-Howard, Boston, Oct. 31-5.  
 Picos, Two-London, Can., Oct. 31-5, Empire, Hoboken, N. J., 14-20.  
 Pierce and Malzee-Kelth's, Boston, Oct. 31-5, Kelth's, Providence, 7-12.  
 Polk and Tresk-Portland, Portland, Me., Oct. 31-5.  
 Potter and Brown-Yorkville, N. Y., Oct. 31-5.  
 Powell's Marionettes-Kelth's, N. Y., Oct. 31-5.  
 Kelth's, Providence, 7-12.  
 Powers and Theobald-Arcade, Toledo, Oct. 30-5.  
 Powers and Theobald-A. and S., Boston



## VAUDEVILLE CORRESPONDENCE.

**CHICAGO, ILL.**—Pilson and Erroll will play The Black Cat at the Chicago Opera House this week, giving the patrons of this house their first chance to see old favorites in the capital of the Western comedians. Ten Chicago girls will make their vaudeville debut at the Chicago Opera House in a singing act entitled The Ten Bridesmaids. Others are Charles Leonard Fletcher, Waterbury Brothers, and Madame Colgrove, Chicago equestrienne, introducing her horses. Cleveland: Paul Spadoni returns this week. Others are the Ten Ichis, James Richmond Glenroy, Seymour and May, Wesson, Walters and Wesson, Earl and Major, Hungarian Boys' Band, and Woland's stallions. Haymarket: Mary Norma heads the bill, and Hal Godfrey will be seen in his new sketch, The Liar, that went so well at the C. O. H. Others on the bill include Lavender and Thompson, Campbell and Johnson, Empire Comedy Four, Ziska and King, Lynn Welcher, Clara Hess, Harry and May Howard, J. Edward De Noyer, Les Chartiers, Milo and Madison. Hyde and Behman's; George Evans, Helene Girard, Roscoe, Guerrero, Noni Hayes, Bruy and Russell, McCabe, Sobine and Vera, the Rexos, and Melville and Vera. Trocadero: Rose Srdell's London Belles. Sam Jack's: Harry Montague's two burlesque sketches. Brothers Arisotto, Emerson and Ouzon, Trask and Gladden, Aron Comedy Four, Kenan's Japs, and others. Folly: Waldron and Woodhull's High Rollers. Items: Business and bills at Hyde and Behman's are improving. Hits last week include Artie Hall, Arthur Deane, and Agnes Lee Martine. John P. Kelly made a hit in Senator McFee at the C. O. H., and Maud Alice Kelly got several encores. The Olympic will reopen 7.—Hits were made at Cleveland's, in the course of an exceptionally good bill, by Carmen Sisters and Arthur Hahn.—The Western Vaudeville Association, which includes the Orpheum and Kohl and Castle houses, has swallowed Colonel Hopkins, formerly of Hopkins Theatre, but lately in vaudeville and part enterprises. The Hopkins theatre in Kansas City, Memphis and other places, about half a dozen, including the parks, have been turned over to the control of the association. J. J. Murdock, whose theatre on Madison Temple has not been open since the fire, went South and closed the Hopkins deal. Mr. Murdock is now chief booking agent of the Western Association. He and Colonel Hopkins have been warm personal friends for a long time. Mr. Murdock has undertaken the general management of Ravinia Park, a suburban theatre, and will supply the attractions, beginning next May.

O. L. COLBURN.

**BOSTON, MASS.**—Boston vaudeville affairs have started up at an extremely lively pace and things promise to be exceedingly interesting for the next few weeks. Boston Music Hall has been closed since last June, and all that time an elaborate transformation has been going on preparatory to the opening this week. Redecoration has made the auditorium more attractive, the stage has been made more pleasing to the eye and comfortable. The plan is to have two performances a day of high priced vaudeville (no supper shows), and C. W. Anderson, who is manager, has selected admirably, judging by the open bill: J. E. Murray, always a great favorite here; Clara Lane and co. in burning to sing; McMahon's Minstrel Maids, James Thornton, Bertie Fowler, Mansfield-Wilbur co. in The Shadow, McMahon and Chapelle, Kelly and Abby, and the new act, the two educated horses. Keith's, too, has a horse show this week in the display of Trakehne stallions. The other features of the week are Laura Millard, the former prima donna at the Castle Square, Emmett Colman, Helen Reimer, Frederick and Curran, and the new act, Collins and Hart, Carlotta Delmar, the Magnifices, May Evans, Pierce and Malzee, Newell and Niblo, Mr. and Mrs. Lucier, St. John and Le Ferre, and the Orpheum. The new act, the two educated horses, at Columbia Music Hall was made when The Japskys by Louis De Lange, was put on, introducing a new set of principals, including Clara Bartheaux, the soprano. The olio includes Johnson, Davenport and Lorella, The Polka, Browne and Bessan. Business continues at the capacity standard.—A Mixed School is the burlesque at the Howard Athenaeum this week, and the vaudeville consists of Piccolo, La Midette, La Belle Davis, Faust Trio, Al. Carleton, Brooks Brothers, Hennings, Lewis and Hennings, Tanner and Gilbert, Robbins and Trenaman, Vera Harte, the Hodges, Freda Lancaster, the Johnsons, Ramsey Sisters, and the kinetograph. With Fulton's Jolly Grass Widows at the Lyceum this week are Mullin and Corelli, Carleton and Terre, and others.—At Austin and Stone's are Newton and Gail, Mike De Lorne, Cuddeback and Howard Dike and Dike, Byron and Blanche, Spencer and Willette, Perry and Alecia, Redney Joyce, Marie Gerune, and the Topsy Turvy Trio.—Items: There was an elaborate house warming at Music Hall 29, and the improvements were inspected by a large crowd. There was music under the direction of Charles L'Orange, the leader of the new orchestra, formerly at the Bowdoin Square, and a collation was served.—A better place for the Carl Lottrop could not have been made for the position at the Howard Athenaeum, made vacant by the death of William McAvoy, and he has been receiving the deserved congratulations of hosts of friends.—From Zaza to Uncle Toot, which was such a hit at the Spring, is booked for a return there in the near future.

JAY BENTON.

**PHILADELPHIA, PA.**—Keith's New Theatre week Oct. 31 presents one of the strongest bills of the season. Fadette's Orchestra, Florens Troupe, second week of Chas. and his big hit with his show graphs, Lotta Gladstone, Charles Ernest, Foster's dog, the Brittons, Paulton and Dooley, Vera King, Naomi Ethardo, Johnny Williams, the Noles, Smith and Baker, biograph, and, as a special feature, Rose Goghan in The Arcadian Business. The new act, Moore, Mr. and Mrs. Allison, Carter De Haven Sextette, Howard Brothers, Mario and Aldo, and electograph. Milwaukee, Wis.—Star (F. R. Trotman, mgr.): Kentucky Belles opened Oct. 24 to a large house and a splendid performance. Contained the following olio: Reid and Gilbert, Three Luels, Aleene and Hamilton, Terry-Elmer co., and the Reliance Quartette. Al. Reeves co. 30-5.

S. FERNBERGER.

**PROVIDENCE, R. I.**—Keith's (Charles Lovenberg, mgr.): S. R. O. ruled Oct. 24-29, when another excellent bill was offered. Perhaps the biggest hit of the week was made by Helen Reimer, number of good sketches, and a big hit with her show graphs. This was her first appearance in this city in vaudeville and she was given an ovation and several large bouquets. Press Eldridge, Emmett Corrigan and co. in Jockey Jones, Ward and Curran, Melani Trio, Zena Carl and Zena York and Adams, McCrae and Poole, H. V. Fitzgerald, Helen Dodge, "Wise Mike," the Holdwaters, Naomi Ethardo, and the biograph were the other features. 31-5: Claude Gillwater and co. in The New Act, and the new act, the two educated horses. Staley and Birbeck, Ford and Gehme, Ryan and Richfield, Adami and Taylor, Gus Williams, Hines and Remington, Earle and Earle, Taylor and Orletto, Cain and DeForest, Crowley and Foley, Eldora, Carlo's dog, Westerner (George H. Hatcher, mgr.): Vanity Fair co. 24-29 included Ward and Raymond, Clemens Brothers, and Imhoff, Conn and Corinne. Large business. Gay Masqueraders 31-5.

HOWARD C. RIPLEY.

**TOLEDO, O.**—Arcade: This house is increasing in popularity. The bill of Oct. 24-29 was a big hit with Pauline Hall, Helen Jackson and Maud Douglas have pleasant voices and a nice notion of dancing. Norman, the frog man, is an admirable contortionist. Nora Bayes is charming and eloquent. The Browns are giving a comedy sketch which is full of laughs and good music. Al. Fields has a good monologue number, and Ernest Hogan is retained for another week. His song, "Shame on You," has made the biggest sort of a hit. The new act, the two educated horses, some startling acrobatic stunts.—The Grand opened its second week with the Millman Trio. Others were A. H. Terry, Newboys' Quartette, Band and Wilson, Anderson and Wallace, Bremwell and Kinley. Business only fair. On the morning of 26 the house was completely gutted by fire, which started on the stage. The blaze was first discovered about two o'clock and burned furiously for an hour. The wardrobe of all the actors and actresses destroyed. Bands and Wilson losing about \$1,000 worth.

C. M. EDSON.

**KANSAS CITY, MO.**—Another excellent bill at the Orpheum Oct. 23-29 drew capacity crowds. Our Boys in Blue won storms of applause. Mr. and Mrs. Sidney Drew were well received, while Trelgar, the strong man, scored a hit. The bill also included De Witt, Burns and Torrance, Three Ramoneros, Al. Shean, and Dillon Brothers, all of whom won decided favor. For 30-5: Mr. and Mrs. Alfred Kelsey, Howard Emerson and Curtis, Harry La Rose and co., Howard's dogs and ponies, Marvelous Frank, Little Bob and Tip, Paul Barnes, and Klein and Clifton.—Yale's Theatre also had a big hit with the new act, the two educated horses, as usual. The Tazart Family of acrobats were headliners. Others were Bonnie Gaylord, Frank Grob, North, South and Dixie, James W. Thompson, and Frank and Ida Williams.—The Cracker Jacks were at the Century 23-29, to fair business. The olio was above the average and was well received. Rents-Santley co. 30-5.

D. KEDY CAMPBELL.

**JERSEY CITY, N. J.**—Bon Ton (Thomas W. Dinkins, mgr.): The Utopians Oct. 24-29 to fine patronage; co. gave satisfaction, the burlesques being particularly good and well received. Olio: Madden and Jess, Boston City Quartette, Valmore and Horton, Mildred Stoller, Bryant and Saville, and Ruth Jordan and Blanche Rose. Brigadiers 31-5.—Items: John Lord, formerly of this city, and of the team of Lord

and Lovely, is running a restaurant at Seattle, Wash., and is quite successful.—Bryant and Saville, with the Utopians, are to close and Fredo and Dare are to reopen at the Philadelphia. The Utopians, of this city, has formed a partnership with Madeline Keene, daughter of William Keene, the theatrical manager, and is doing the vaudeville houses with a new sketch.—Manager William Jennings, James H. Gayer, and an American company of the Utopians, were initiated in the T. M. A. 23.

WALTER C. SMITH.

**ALBANY, N. Y.**—Proctor's (Howard Graham, mgr.): Week Oct. 24-29 attendance continues up to the capacity. Excellent bill. Barrows-Lancaster co., the Broadway Show Girls, George Wilson, Bill and Sylvian, Dum-Bredy Troupe, Nate Lelais, Corbely and Burke, and the Kingston Girls entertained Oct. 24-29.—Robbie's Knickerbocker Burlesquers drew excellent houses at Waldman's, 24-29. Bryant's Travesties co. 31-5.—Items: James Hill, of the team of Hill and Sylvian, was thrown from his wheel at Proctor's 26, and he and his partner had a narrow escape from serious injury. Although his ankle was badly bruised in addition to being slightly sprained, he did his regular turn during the rest of the week.

CHARLES N. PHELPS.

**NEWARK, N. J.**—Proctor's Excellent business continues. Gustave Kerker's very Grand Opera, Wright Huntington and co., George Wilson, Bill and Sylvian, Dum-Bredy Troupe, Nate Lelais, Corbely and Burke, and the Kingston Girls entertained Oct. 24-29.—Robbie's Knickerbocker Burlesquers drew excellent houses at Waldman's, 24-29. Bryant's Travesties co. 31-5.—Items: James Hill, of the team of Hill and Sylvian, was thrown from his wheel at Proctor's 26, and he and his partner had a narrow escape from serious injury. Although his ankle was badly bruised in addition to being slightly sprained, he did his regular turn during the rest of the week.

FREDERICK T. MARSH.

**WASHINGTON, D. C.**—That vaudeville is an approved attraction is proven by the crowds at Chase's. Polite management, with always a clean and strong list of acts, is the slogan for success. The yearly musicals for the same seats weekly during the season reaches into the thousands. The bill week Oct. 31-5 presents Mabel McKintley, Musical Kleist, Jolly and Vella, Mills and Morris, Mooney and Holbein, Helian (Henry C. Jacobs, mgr.): Fred C. Cressy and Dayne, Mansfield, Wilbur and co., and others.—At Kerner's Lyceum the attraction is Weber's Parisian Widows. Imperial Burlesquers 7.

JOHN T. WARDE.

**PITTSBURGH, PA.**—Grand (Harry Deane, mgr.): The following excellent bill week Oct. 31-5: Enigmelle, William Harcourt and co., Harry Gilford, Snyder and Buckley, Three Keatons, Meredith Sisters, Frank Bush, Ford and Wilson, Ricoletto Brothers, Lavine and Leonard, Adelaide Drake, Curly and Adams, Ontello and Nina, and the kinetograph. Business is still very large.—Academy (Harry Williams, Jr., mgr.): Week 31-5: The Merry Maidens.—Star (Keystone Amusement Co., mgr.): Week 31-5: Collins and Ashby, Les Clans, Three Ramoneros, Marjorie Barrett, and the Starograph.

ALBERT S. L. HEWES.

**LOS ANGELES, CAL.**—Orpheum (Clarence Down, mgr.): Fairly good bill to packed house week Oct. 24-29. Hoey and Lee did an excellent turn with the Fiddling in the Middle. Carlito is pleasing in his imitations. Avery Strakoch, with her sparkling soprano, was well received. Felix and Barry do some clever burlesque comedy in a noisy and hilarious manner. Les Clans, Three Ramoneros, and more. Two Punks, Kennedy and Reynolds, Urban and Son, and the motion pictures pleased.

DON W. CARLTON.

**ST. LOUIS, MO.**—The Great Lafayette's Show went on at the Columbia Oct. 31, and will do a record business. The bill includes Mlle. De Grandin and Eight Treaders, Four Musketeers, The Diver's Dream, The Pearl of Bhutan, Mrs. Alene, Linday's dogs and monkeys, Billard Brothers, Walter Daniels, Bessie Bann and the kinetograph. The new act, the two educated horses, at 30-5 in Fay Foster and her burlesques, including Keller's Zouave Girls, Zoe Mathews, Lonie Dacre, Cunningham and Smith, Bertino and Walters, and Arthur Yale.

J. A. NORTON.

**CLEVELAND, O.**—Keith's (L. M. Elrick, mgr.): Following bill week Oct. 31-5: Three Crane Brothers, Ella Bradna, Charles Hera, Findlay and Burke, Cloakley and McBryde, Bloom and Cooper, Violet Dale, and Henry Lee.—Fred Irwin's Justice and the kinetograph. The new act, the two educated horses, at 30-5 in Fay Foster and her burlesques, including Keller's Zouave Girls, Zoe Mathews, Lonie Dacre, Cunningham and Smith, Bertino and Walters, and Arthur Yale.

J. A. NORTON.

**CINCINNATI, O.**—Olive and John W. Albaugh, Jr., were at the Columbia Oct. 23-29 in The Girl from Kansas. The Sully Family presented an interrupted Honeymoon. Others were Bruno and Russell, Colby and Way, Ollie Young and Brother, Matthews and Ashby, Les Clans, Three Ramoneros, Hathaway and Walton.—The New City Sports filled the week at People's 23-29 to good business.

H. A. SUTTON.

**SAN FRANCISCO, CAL.**—At the Orpheum Oct. 16-23: Ted and Simon and Paul Josephine, Witty, Hickey and Nelson, A Night in Venice, Murphy and Willard, Julius M. Tannen, Lewis McCord and co., and biograph.—At the Chutes 16-23: The Fillowths, the Lippencotts, Master Marion and the Lippencotts, Charles and Adams, and the Lippencotts. OSCAR SIDNEY FRANK.

**HARTFORD, CONN.**—Poll's (S. Z. Poll, prop.): Louis Kilby, mgr.: Pleading bill week Oct. 24 packed the house twice daily. Bill ran in this order: A. J. Goghan, Mr. and Mrs. Allison, Carter De Haven Sextette, Howard Brothers, Mario and Aldo, and electograph. H. A. DUMONT.

**MILWAUKEE, WIS.**—Star (F. R. Trotman, mgr.): Kentucky Belles opened Oct. 24 to a large house and a splendid performance. Contained the following olio: Reid and Gilbert, Three Luels, Aleene and Hamilton, Terry-Elmer co., and the Reliance Quartette. Al. Reeves co. 30-5.

N. NORRIE.

**BALTIMORE, MD.**—At the Maryland week Oct. 31-5 are Hallen and Fuller, Lew Sully, Three Marvelous Merrills, Raymond and Caverly, A. O. Duncan, Albertine Mellich's birds, and Lucia and Viate.—The Imperial Gayettes, the attraction at the Monumental. Gay Morning Glories 7.

HAROLD RUTLEDGE.

**DENVER, COL.**—The Orpheum did its usual large business Oct. 17-23. The bill was good, one of the most pleasing numbers being a new sketch by Eugene Laurant and co., Petching Brothers, Fern Melrose, Drawee, Harry Larose co., Al. Shean, and Zassell and Vernon. 24-30: Navajo Girls, Canfield and the kinetograph. The new act, the two educated horses, at 30-5 in Fay Foster and her burlesques, including Keller's Zouave Girls, Zoe Mathews, Lonie Dacre, Cunningham and Smith, Bertino and Walters, and Arthur Yale.

H. A. DUMONT.

**INDIANAPOLIS, IND.**—Grand (Shafer Ziegler, mgr.): Week Oct. 24-29, Elizabeth Murray, who is a great favorite here, was well received. Carlin and Otto were very funny. Others were Rio Brothers, Marion Littlefield, Hardie Landon and co., Tony Byrd's monkeys, Caldera and McDermott, Gary and Bamboo, 24-30: Ferguson and Dupree, Vaughns, Dracula, Hayes Sisters, Robinsons, and Inez Scott.—The Crystal 17-23 drew fine houses, with Rossiey and Beattie, Jim Dalton, Verne McPherson, and the kinetograph. The new act, the two educated horses, at 30-5 in Fay Foster and her burlesques, including Keller's Zouave Girls, Zoe Mathews, Lonie Dacre, Cunningham and Smith, Bertino and Walters, and Arthur Yale.

H. A. DUMONT.

**ST. JOSEPH, MO.**—Orpheum (John S. Burke, mgr.): Week Oct. 16-22 to good business. Our Boys in Blue, Trelgar, Tree and Jermon, A. K. Caldera, Howe and Scott, and Don and Thompson. Week 23-29: Rooney and Bent, Howard, Emerson and Curtis, Borani and Navarro, Burton and Brooks, Klein and Clifton, Paul Barnes, Johnson and Wells, and kinetograph.—Crystal (E. E. Jackson, mgr.): Business 16-22 exceedingly good. Bill included Tazart Family, James W. Thompson, Frank and Ida Williams, H. C. Sloan, Brimble and Kimberly, and Cosman's pictures. Week 23-29: The Hobbs, George Ashton, the fair wards, H. C. Sloan, Two Kentucky Girls, and Nellie Atherton.

H. A. DUMONT.

**NEW BEDFORD, MASS.**—Hathaway's (Theodore B. Raville, mgr.): Week Oct. 24-29: Hallen and Fuller, Ralph, Leonard and Drake, John Birch, Allan Shean, Arthur Whitely, and the kinetograph. Business excellent. For week 31-5: Charles Semon, Sisters Florence Derenda and Green, Gordon Vidoq and Greene, Rice Family, Ferrell Brothers, Toledo and Price, and vitagraph.—Sheedy's (Charles

## VAUDEVILLE.

DUKE

MAE

## JOHNSON AND WELLS

(and Baby Helena)

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## JOHN W. WORLD AND KINGSTON MINDELL

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The Dancing Soubrette with the Grand Opera Voice.

E. Cook, res. mgr.): Week 24-29: Barr and Evans, Lutz Brothers, Lawrence and Thomson, Harris and Nelson, Bessie Rene, Cole and Clemens, Daisy Linden, and pictures. Large audiences. Week 31-5: Bohu and Myers, Connelly and Fuller, Fred Guilloite, the Spragellos, Rena Arnold, Weston Family.

ROCHESTER, N. Y.—Cook Opera House (J. H. Moore, mgr.): W. B. McCallum, res. mgr.: Business was large during week Oct. 24-29. An excellent bill, headed by Robert Hilliard and co. Others were Bard brothers, Italian Trio, Collins and Hart, George W. Carter and Carter, and the kinetograph. Week 31-5: Digby Bell, Grand Opera Trio, Sle Hassan Ben Ali's Arabs, Sander Trio, Hoch, Elton and co., Roatting and Stevens, Brandon and Willey, Corina (Henry C. Jacobs, mgr.): Fred C. Strauss, res. mgr.: The Thoroughbreds to large and well pleased houses 24-29. Bohemians 31-5.

MONTREAL, CAN.—Theatre Francais (Sparrow Amusement Co., mgrs.): The New York Stars opened to good business Oct. 24. Performance good. Charles B. Watson scored. George and Lillie Brennan did some attractive dancing, and the Lellots did a clever musical turn. Cherry Blossom Burlesquers 31-5.—The Orpheum, a new vaudeville house (formerly the Gaiety), on St. Catherine Street, East, opened 24 under the management of O. W. Dannels, with Al. Redas stage manager. The new act, the two educated horses, at 30-5 in Fay Foster and her burlesques, including Keller's Zouave Girls, Zoe Mathews, Lonie Dacre, Cunningham and Smith, Bertino and Walters, and Arthur Yale.

HOBOKEN, N. J.—Empire (A. M. Bruggemann, prop.): One of the best bills of the season week Oct. 24-30 to big business. The Fadette Orchestra were the topliners, and received a warm welcome. Alexander and the kinetograph. The new act, the two educated horses, at 30-5 in Fay Foster and her burlesques, including Keller's Zouave Girls, Zoe Mathews, Lonie Dacre, Cunningham and Smith, Bertino and Walters, and Arthur Yale.

UTICA, N. Y.—Orpheum (Wilmer and Vincent, props.): Week Oct. 24-29: Louis Simon, Grace Gardner and co., Amelia Summerville, Orpheum Comedy Four, Fred Ward, McIntyre and Rice, Eckhoff and Gordon, Mardo, and kinetograph to large audiences; good bill.—Star (Herbert Albini, res. mgr.): Week 24-29: Harris and Walters, Nellie Margule, Scottish Trio, Flora Sanford, Barrington and Martell, George Lesley, Levaline Family, and Abraham Flinckelstein to medium and pleased audiences.

BUTTE, MONT.—Family Theatre (Charles E. Alsop, mgr.): Week Oct. 24: Mosart Comedy Four, the Eldorados, the Fishers, Tiptle and Kilment, Bennington Duo, the De Gran Trio, Miller Brothers and Collins, and William Woolfall. Capacity business.—Grand Opera House (Dick P. Sutton, mgr.): Week Oct. 23: The Zoyars, Master Joe Eldridge, Frank Walsh, Wills and Collins, Bimm, Bomm, Brrr, Mangans, and the Whites.—Item: The Missoula House, with Dick Sutton as manager, opens Nov. 1.

PORTLAND, ORE.—Star: Alpine Family, Three Bells, and kinetograph. The new act, the two educated horses, at 30-5 in Fay Foster and her burlesques, including Keller's Zouave Girls, Zoe Mathews, Lonie Dacre, Cunningham and Smith, Bertino and Walters, and Arthur Yale.

TRENTON, N. J.—Trent (Edward Renton, mgr.): A good bill week Oct. 24, headed by Jew's Marking, which made a big hit. Burke and La Rue and their kinetograph. The new act, the two educated horses, at 30-5 in Fay Foster and her burlesques, including Keller's Zouave Girls, Zoe Mathews, Lonie Dacre, Cunningham and Smith, Bertino and Walters, and Arthur Yale.

LOUISVILLE, KY.—At Hopkins' New Theatre week Oct. 23-29 there were George Primrose, the Brothers and West, McCabe, Sabine and Vera, Agoust and Weston, Emeralds Sisters, the Zanizas, Augusta Glose, Kine and Gotthold. The new house is making a record for continuous large business, and Manager Reichman and Colonel Hopkins are pleased. The bill week Oct. 24: The new act, the two educated horses, at 30-5 in Fay Foster and her burlesques, including Keller's Zouave Girls, Zoe Mathews, Lonie Dacre, Cunningham and Smith, Bertino and Walters, and Arthur Yale.

LONDON, CAN.—The London Vaudeville Theatre opened for the first time Oct. 24 with a fair bill to S. R. O. The entertainers were the Great Sidonia, and the kinetograph. The new act, the two educated horses, at 30-5 in Fay Foster and her burlesques, including Keller's Zouave Girls, Zoe Mathews, Lonie Dacre, Cunningham and Smith, Bertino and Walters, and Arthur Yale.

STOCKTON, CAL.—The Novelty (Alex. Kaiser, mgr.): Week Oct. 17-23, good bill and packed houses. Blunt, the Shetlands, Jones and Robinson, Ardell Rockwell, Jennette Laurelle, Bessie Morrisey, and pictures. The new act, the two educated horses, at 30-5 in Fay Foster and her burlesques, including Keller's Zouave Girls, Zoe Mathews, Lonie Dacre, Cunningham and Smith, Bertino and Walters, and Arthur Yale.

PORTLAND, ME.—Portland Theatre (James E. Moore, mgr.): A fine bill week Oct. 24, including Le Roy and Clayton, Mlle. Chester, the Sa Vans, Nellie Floreide, Irving Jones, Carl Herbert, and biograph to capacity. Week 31: William H. Murphy and Blanche Nichols, Golden Gate Quintette, Mochan's dogs, Folk and Treck, Van Fossen and McAuley, De Veaux and De Veaux, Dudley and Cheslyn.

PUEBLO, COL.—Earl Theatre (G. M. Morris, mgr.): The celebration week Oct. 17 of the first anniversary of this popular house proved a decided success. S. R. O. houses nightly. Bill week 24: Adell and Leslie, Jim Dalton, Rossley and Rostell, Huntress, the female impersonator, and Rose and Severel. Two performances nightly do not accommodate the attendance.

MARION, IND.—Crystal (John Ammons, mgr.): This little theatre was opened Oct. 24 with three performances a day to large audiences. Randall and Kinney, Irene White, the Middletons, Arthur Stewart, Great Laffery, and the melodrama proved an attractive programme. The bill will be changed weekly. The house seats 500 and 10 cents is the price to all.

WILMINGTON, DEL.—Garlick (William L. Dockstader, mgr.): Fajl-Ko, Mr. and Mrs. Howard Edmond, Howard's dogs and ponies, and the Imperial Japanese Girls Oct. 17-23. Fair houses. Wormwood's Animals, Marlow, Plunkett and co., Rice and Elmer, Billy Hallman, Hennings Trio, and Harvey and co. 24-29. Fair business.

PAWTUCKET, R. I.—New Theatre (J. W. Capron, mgr.): Week Oct. 24: Tom McDade, Ed Slocum, Joe Johnson, Great Platte, Parson Sisters, Clarence A. Foster, Bennie and Webster, McDade and Welcome. Special engagement 23-29: Albert Morrison and Willette Kershaw in a sketch (Pawtucket favored).

SCHENECTADY, N. Y.—Mohawk Theatre (Webster and Rush, mgrs.): Week Oct. 24: J. K. Emmet and Anna Mortland, Fred Niblo, Benash and Miller, Edward Estus, Exposition Four, Piccolo Midgrets, and Ten Brooke, Lambert and Ten Brooke. The Fays

opened an extended engagement at this house 24 and gave a wonderful performance.

**SALEM, MASS.**—Mechanics' Hall (James E. Moore, mgr.): Week Oct. 18: Press Eldridge, Flinday and Burke, Polk and Treck, Dudley and Cheslyn, Herbert, and Nellie Floreide. Week 24: Myles McCarthy and co., Charles Ernest, Foulton and Dooley, St. John and Le Ferre, Gladys Van, Wilbur Ames, Miett's dogs. Good business.

**BRIDGEPORT, CONN.**—Poll's (S. Z. Poll, prop.): J. D. Criddle, res. mgr.: Happily blended are the acts Oct. 24-29, which include Mr. and Mrs. Gardner Crane, Phyllis, Dorothy Ward and Teddy Symonds, Le Roy and Woodford, Smiley and Fuller, Empire City Quartette, O'Rourke-Burnette Trio, electrophon, and Marlon Garson, whose soprano voice is very sweet.

**WORCESTER, MASS.**—Park (P. F. Shea and Alf T. Wilton, lessees and mgrs.): Johnson, Davenport and Lorella were the headliners of a good bill Oct. 24-29. Others were: Gilbert and Burt, Charles Kenna, Chinese Johnny Williams, Musical Volos, Gotham Comedy Four, Fitzgibbon-McCoy Trio, and kinetograph. Business good.

**MADISON, WIS.**—Flom's (Fred Flom, mgr.): Week Oct. 17: Polyscope, Nina Beeson, Kenneson Sisters, Three Graces, De Hollis and Velora. Good patronage. Week 25: Sisters, Musical Volos, Gotham Comedy Four, Fitzgibbon-McCoy Trio, and kinetograph. Business good.

**NORTH ADAMS, MASS.**—Richmond Theatre (William P. Meade, mgr.): Third week of vaudeville. Oct. 24-29, with Perkins Fisher and Wife in At the Hay-Way House, and the Zoellers, acrobats. Most successful yet. Co. week 31-5 includes Dolan and Lenhar and Marlowe-Plunkett co.

**WATERBURY, CONN.**—Jacques' (Jean Jacques, mgr.): Henriette de Serris and co., Francesca Reddin and co., Josephine Gassman and her pickaninies, Joe and Nellie Doner, Watson and Hill, Charles F. Seaton, and Phil Norton are pleasing large audiences 24-29.

**NEW ORLEANS, LA.**—St. Charles Orpheum (C. E. Bray, mgr.): Good business, and a better bill than usual prevails Oct. 24-30. The features are Foy and Clark, Emmett De Vay and co., Reed and Shaw, Jurgling Barretta, Joan Haden, W. C. Kelly, Elizabeth Knight, and the vitagraph.

**SPRINGFIELD, MASS.**—The Trocadero Burlesquers occupy the Nelson week Oct. 17. World's Comedy Four, the Grahams and William Martell were leading olio features. Good business. Jolly Goss Widows week 24 pleased large audiences. Dainty Duchess 30-5.

**EAU CLAIRE, WIS.**—Unlone (Albert Schnberg, mgr.): May Wilson, Mr. and Mrs. A. G. Belford, Walter Grant, the Albions, and Howell and Emerson Oct. 17-22, pleasing full houses. The Fays, the Sharrocks, Heazlit Trio, H. Fox, and Bean and Davis to good business.

**SCRANTON, PA.**—Star (Alf G. Herrington, mgr.): Harry Bryant Burlesquers Oct. 20-22. Good attraction; good business. Gay Morning Glories 24-26. Big crowd; pleasant. Bowery Burlesquers 27-29. Moonlight Maids 3-5.

**SPRINGFIELD, ILL.**—Gaiety (F. S. Smith, mgr.): Week Oct. 17-23: Mrs. Jules Levy and co., J. H. Sherry, Cliff Dean and co., Schuyler Sisters, Fred and Annie Pelt, Harry Burns, and Joseph McCauley.

**LOWELL, MASS.**—Casto (Al. Haynes, mgr.): Week Oct. 24: Good bill and large houses. Alpha Trio, Harry B. Lester, Kennedy and Roney, Burke and Dempsey, and Too Much Married by Al. Haynes and co.

**LAWRENCE, MASS.**—Casto (Al. Haynes, mgr.): Week Oct. 24-29: J. C. Nugent and co., Hal Clements, Evelyn Ponner, Leonard and Kine, Martin Elliott, Garret, and Hanson and Harris, and the biograph. Good bill; large houses.

**PEORIA, ILL.**—West (C. F. Barton, mgr.): Week Oct. 24-31: Salora, Mitchell and Love (advertisers), Fox and Foxey, Nib and Bordeaux, Good bill; large houses.—Jacobs' (A. F. Jacobs, prop.): Week 24-31: good bill and business.

**WAUKEGAN, ILL.**—Schwartz Theatre (R. C. Fulton, mgr.): The Great Lafayette Oct. 22, evening and matinee. Excellent co.; fair business. Lafayette is great. Performance cut because of unresponsive house.

**WALLA WALLA, WASH.**—La Vern's Summer Park (Vern La Vern, mgr.): Week Oct. 17-22: Mamee, clay modeler, headed bill and scored big. Others: Gilmore and Lemorne, Malone and Grant, William Maloney, and pictures. Good business.

**ST. JOHN, N. H.**—York Theatre (R. J. Armstrong, mgr.): Good business. The new act, the two educated horses, at 30-5 in Fay Foster and her burlesques, including Keller's Zouave Girls, Zoe Mathews, Lonie Dacre, Cunningham and Smith, Bertino and Walters, and Arthur Yale.

**DES MOINES, IA.**—We are to have one of those old little vaudeville houses, opening Nov. 15 under the management of C. W. Buchanan. The house is 22 x 132 feet, seating 500, opening at 2:30 and closing at 11 P.M., giving six vaudeville acts.

**RICHMOND, IND.**—New Phillips Theatre (O. G. Murray, mgr.): Downing, Chaker and Kasim Oct. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82.



## 23

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**OREGON.**  
**LA GRANDE.**—STEWARD'S OPERA HOUSE (D. H. Steward, mgr.): Finnigan's Ball Oct. 21. Tom

**SALEM.**—TEMPLE GRAND OPERA HOUSE (John Cordray, mgr.): Romeo and Juliet Oct. 22 canceled. A Friend of the Family 27. Orphan's Prayer 31. Mason and Mason 5.

**SHAWNEE**—**OPERA HOUSE** (D. I. Verhine, mgr.): Moonshiner's Daughter Oct. 13; fair co. and business. A Hidden Crime 18; good performance; fair business. Aristocratic Tramp 21; fair performance and business. For Mother's Sake 22; good performance; fair business. Charles B. Hanford 28. The

**CHANDLER**—**EGBERT OPERA HOUSE** (J. Egbert, mgr.): Moonshiner's Daughter Oct. 18; fair color; good house. An Aristocratic Tramp 20; packed house good scenery. Rip Van Winkle (under canvas) 21 poor color.

**OKLAHOMA CITY.—OVERHOLSER OPERA HOUSE** (Ed Overholser, mgr.): Moonshiner's Daughter Oct. 16; good business; fair co. North Brothers Comedians 17-22; good business each night; well satisfied.

**PERRY.—GRAND OPERA HOUSE** (Tate and Dulany, mgrs.): Belcher Comedians Oct. 24-29.

**PENNSYLVANIA.**  
**LANCASTER.**—**FULTON OPERA HOUSE** (C. A. Yecker, mgr.): The Missourians Oct. 21; sensations features entertained small gathering. Thou Shalt No

commanded a republican parade as rival attraction  
 small audience. Emma Bunting co-  
 pleased large houses 24-29 (except 27). Plays: Golden  
 Giant, How Women Love, Princess of Patches,  
 Daughter of the South, To Be Buried Alive, Black  
 Flag, A Runaway Match, For His Mother's Sake,  
 Na-No-Nee, the Indian Princess, El Capitan 24-29.

2. Peak's bad boy 31: The Strainers 1. Cecilia Lottitt 1.  
2. Queen of the White Slaves 3. The Peddler 4.  
George M. Cohan 5.—ITEM: The local lodge c  
Elks held a Lodge of Sorrow 14 in memory of t  
lute Meade D. Detwiler, Esq. About fifty members c  
the new Harrisburg, Pa., Lodge. were entertained  
Lancaster Lodge 21, and the initiatory service was

**HARRISBURG.**—GRAND OPERA HOUSE (M. Reis, mgr.; Joseph Frank, local mgr.): Why He Divorced Her Oct. 20-22; capable co.; good business. A Wife Wanted 24-26; very amateurish performance poor business. A Child of the Slums 27-29. Mykle's Murder Stock co. 31-5. Chester De Vonde co. 7-13.

NEW LYCEUM THEATRE (Reis and Appel, owners); Joseph Frank, local mgr.; The Missourians 20; played good business. Thou Shalt Not Kill 21; fa. fa. business. Bertha Gailand in Dorothy Vernon of Wood Hall 22; much appreciated; good support; very good business. King Dodo 23; good business. J. E. H. Stoddard 24. The Strollers 25. Dockstader's Miss

**PITTSTON.**—BROAD STREET THEATRE (H. J. Sinclair, res. mgr.): Mary Emerson in His Majesty and the Maid Oct. 20; fair business, Beauty Doctors 21; large and enthusiastic audience. David Har

24; good performance; fair business. Bernstein  
Vaudeville co. 27. El Capitan 2. Katherine Williams  
in Power Behind the Throne 4. Daniel Sully 1.  
Village Postmaster 10. Charles Loder in Funny Side  
of Life 11. Stetson's U. T. C. 12.—LYRIC THEATRE  
(H. J. Sinclair, res. mgr.): Bennett-Moulton on  
Oct. 24-29 opened to crowded house; clever specialties

**ERIE.**—MAJESTIC THEATRE (Erie Amusement Co., props.). His Latent Dollar Oct. 20, with Davy Crockett. Virginia: excellent least: one of best attractions. Below by the Sea 5. Showman's Daughter 8.

this season deserved better patronage. Ezra Kendal in Weatherbeaten Benson 27; capacity. Our New Minister 31. Ethel Barrymore 3. Our New Minister 3. PARK OPERA HOUSE (M. Reis, mgr.): Lillian Mortimer in Girl of the Streets 20-22; well received fair attendance. Irene Myers Stock co. 24-29. Play A Great Temptation. King of Detectives. Little

**POTTSTOWN, N. J.**—**ACADEMY OF MUSIC** (Charles Haussman, mgr.): Campanari co. Oct. 20 appeared in street dress; each two numbers; missed some

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tions;iasco. Dolly Vernon 21: great business; splendid performance. Rachel Goldstein 22: fair house and performance. His Majesty and the Maid 24: deserved better house; good co. Bonnie Briar Bush 25: delightful performance; big house. Tobe Hoxie 26: deserved larger business; favorable performance. (Only Way 29. U. T. C. 31. Queen of the White

**LEWISTOWN.—TEMPLE OPERA HOUSE (H. Felix, mgr.):** Trip to Chinatown Oct. 17; excellent performance; good house. Sam T. Jack's Burlesquers 1 fair performance; good audience. Florence Corbin 1 dance. On Oct. 18, The

Stock 60. 20.22 In The Maniac's Daughter, Gipsy  
Revenge, Child of the Forest; excellent performance.  
20, 21 to good houses; 22 to S. R. O.; co. had fine  
scenery and best all-around equipped stock ev-  
erywhere in house. The Strollers 10. The Only W  
16 Village Mail Carrier 17. Buster Brown 22. J  
Welsh In The Peddler 23. In the Shadow of  
Geddes 20.

**SCRANTON.**—LYCEUM THEATRE (A. J. Duff, mgr.): Mary Emerson in His Majesty and the Man; Oct. 19; fair business; co. mediocre. Bertha Gallia in Dorothy Vernon 20; S. R. O.; excellent co.; pleasing performance. Ezra Kendall in Weatherbeaten Benson 24; good business; pleasing attraction. To

Hoxie 20; fair business; pleased. J. H. Stoddard 27-  
Bernstein's Vaudeville co. 29, Columbia (local) 1  
—ACADEMY OF MUSIC (A. J. Duffy, mgr.): 24-  
Harum 20-22; S. R. O.; good co. The Poddler 23-25  
excellent business; pleased. The Charly Nurse 27-28  
**SUNBURY.—CHESTNUT STREET OPERA**  
**HOUSE** (James C. Packer, mgr.): Murray and Mack

Oct. 17-22 opened to S. R. O. Plays: Blue Grass Old Kentucky, A Southern Romance, The Power the Church, Hearts of the Blue Ridge, Duchess Barry, The Younger Brothers; fine col. return date December. Arizona 25 played small audience. The Old Cross Roads 28, El Capitan 31, Rachel Goldstein 2, Power Behind the Throne 10, Robert

**ROCHESTER.** GRAND OPERA HOUSE (George Chaffin, lessee; William Gibbons, res. mgr.): London Gaiety Girls 29; packed house; fair performance. Reanoke 22; fair business and performance. Wagon 29; full house and delighted audience. Se-

RE 7. T. Jackie Embushers 28. When the Bell Tolls 2  
fair brothers' good performance. King Dodo 29. T.  
Holy City B. A Break for Liberty 1. Howe's P  
tures 2. Hottest Coon in Dixie 3. Uncle Hes  
es. A. Ed Embushers 6. Edwards Stock co. 6-11. K  
Brown Stock co. 15-20.

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**READING-GRAND OPERA HOUSE** (Nathan Appel, mgr.): Stain of Guilt Oct. 20-22; large house; good business. Myrtle-Harder Stock co. 24-29. Play: *Shirley Girl*. At Risk of His Life, Child Stealers. *Prisoner of Andersonville*. Girl from the West. *Shirley Girl*; performances good; houses large. **ACADEMY OF MUSIC** (John D. Misher, mgr.): *Women Sin Oct. 21*. Stetson's U. T. C. 22. Carolina Jubilee Singers 23.

**WILKES-BARRE-THE NESBITT** (Harry Brown, mgr.): *Beauty Doctor Oct. 22*; good co. and house. *Toby Hoxie* 23; good co.; pleased large audience. *Bernstein's Vandeville* co. 28. J. D. Stoddard in *Bonnie-Brier Bush* 29. Daniel Sully 8. Village Postmaster 9. Mummy and Humming Bird 10. *Grand Opera House* (Harry Brown, mgr.): *Nine and Nine* 20-22; good co.; big business. *Charity Nurse* 24; good co.; big business. *The Peddler* 27-29. *A Prisoner of War* 31-2. *Stain of Guilt* 3-5.

**EASTON-ABLE OPERA HOUSE** (William K. Derwiler, mgr.): *Emma Bunton* co. closed week of week: *Princess of Patches*, *Black Flag*. For His Mother's Sake. *To Be Buried Alive*. *A Runaway Match*. *Dare Devil Duet*. *W. W. Newton*, an Eastonian, was T. U. receives U. T. C. 24. S. R. O. everybody pleased. *New York Day by Day* 25; medium business. *George Cohan in Little Johnnie Jones* 1. *Phelan Stock* co. 2-5.

**GREENSBURG-KEAGGY THEATRE** (Frank Good, mgr.): *New Big Sensation* co. Nov. 5.—**ST. CLAIR THEATRE** (Frank Good, mgr.): *Why Women Sin* Oct. 25; good co.; fair business. *Girls Will Be Girls* 26; excellent co. and performance to S. R. O. Arizona 1. *Holy City* 3. *King Dodo* 4. *Keely and Emma* 5. *Shannon in Taps* 11. *Little Outcast* 12. *Beauty Doctor* 14. *The Strollers* 18. *Looping the Loop* 19. *Rachel Goldstein* 22.

**SHAMOKIN-G. A. R. OPERA HOUSE** (J. F. Oiler, mgr.): *Meyers Stock* co. closed Oct. 17-22 with *Man's Enemy*. On the Stroke of Twelve 19. *Good business*. At the Old Cross Roads 24. *Good business*. *His Majesty and the Maid* 26; two fair houses. *The Strollers* 28. *Down by the Sea* 1.—**FRATERNITY THEATRE** (W. P. Fields, mgr.): *Big Sensation Burlesques* 25; satisfactory; good business.

**BELLE VERNON-OPERA HOUSE** (Hallam and Willoughby, lessees; M. B. Willoughby, mgr.): *Ten Nights in a Bar Room* Oct. 2, failed to appear. *Beall Repertoire* Oct. 20-22 in *The Pay Train*. *Nick Carter*. *Miss Hervey from Jersey*. *Orphan and the Heiress*; fair satisfaction and business. When the Bell Tolls 25; good business; very fine performance. *Metropolitan Burlesques* 28. *Failed to appear*. *Down by the Sea* 1. *Johnston Florentine* 15. *St. Stebbins* 23.

**SOUTH BETHLEHEM-GRAND OPERA HOUSE** (M. Rele, lessee; E. J. Goodwin, bus.-mgr.): *Rachel Goldstein* Oct. 20; medium house; splendid performance. *Peck's Bad Boy* 21. *Business*; house pleased. *New York Day by Day* 24; medium house; audience dissatisfied. *Queen of the White Slaves* 28. *Stetson's U. T. C.* 29. *Power Behind the Throne* 31. *Little Johnnie Jones* 3. *A Prisoner of War* 7.

**BEAVER FALLS-LYCEUM THEATRE** (S. Hauer, mgr.): *Great Lafayette* Oct. 18; co. and business good. *Much Ado About Nothing* 22 failed to appear. *A Trip to Egypt* 23. When the Bell Tolls 27. *Himmelsin's Ideals* 31-5. *Little Outcast* 7. *Down on the Farm* 10. *Slaves of the Mine* 12. *Kirk Brown* 14-19. *Mary Emerson* 20. *Maud Muller* 26. **SIXTH AVENUE THEATRE** (Bewick and Rohrkaste, mgrs.): *Sam T. Jack's Burlesques* Nov. 28.

**ALENTOWN-LYRIC THEATRE** (Mishler and Worman, mgrs.): *Stetson's U. T. C.* Oct. 21; satisfactory business. *Peck's Bad Boy* 22. *Good business*. *Chesed De Yonde* co. opened 24-29 in *Ten Ton Door*; excellent satisfaction; S. R. O.; co. above average. *The Peddler* 1. *New York Day by Day* 3. *Cecilia Loftus in The Serio Comic Governance* 4. *Buster Brown* 5.

**NORRISTOWN-GRAND OPERA HOUSE** (M. Rele, lessee; C. J. Carpenter, local mgr.): *Under Southern Skies* Oct. 22. *Good business*. *King Dodo* 26. *Good business*. *Peck's Bad Boy* 26. *Good business*. *New York Day by Day* 27. *Good business*. *Toby Hoxie* 28. *Eight Bells* 29. *Katherine Willard* 30. *Flaming Arrow* 1.

**CHAMBERSBURG-ROSEDALE OPERA HOUSE** (Shinabrook and Grove, mgrs.): *Hoyt's A Trip to Chinatown* Oct. 24. *Good business*. *Strollers* 8.—**ITEMS**: Dan Bodder, trap drummer with *Walter L. Main Circus*, is home for the winter. *Keene, magician*, is preparing to go out after election. *Jones' Empire Shows* of two cars is wintering at Wolf's Lake.

**CONNELLSVILLE-THEATRE** (Fred Robbins, mgr.): *Sam T. Jack's Burlesques* Oct. 22; good business; fine performance. *A Break for Liberty* 29. *Barlow and Wilson's Minstrels* 2.—**COLONIAL THEATRE** (Colonial Theatre Co., lessee; George W. U. T. C. 19, mgr.): *A Trip to Egypt* Oct. 23. *Good business* and performance. *Why Women Sin* 28. *King Dodo* 29. *Arizona* 4.

**CHARLOTTE-COYLE THEATRE** (Robert S. Coyle, mgr.): *Two Johns* Oct. 20. *Good business*; co. might be improved. *Sam T. Jack's Burlesques* 28. *Satisfactory*; large male audience. *Arizona* 29. *Big Sensation Burlesques* 1. *Down on the Farm* 3. *Murray and Mackey Stock* co. 7-12. *Old St. Stebbins* 14. *A Little Outcast* 17. *A Trip to Africa* 19. *Diller-Cornell* Oct. 28.

**POTTSTOWN-GRAND OPERA HOUSE** (S. Glasgow, lessee; James W. Gamble, local mgr.): *Under Southern Skies* Oct. 20. *Good business*; fine performance. *Holy City* 27. *Holy City* 29. *Bennett-Moulton* co. 31-5. *The Rivals* 7. *St. Plunkard* 12. *Aubrey Stock* co. 14-19. *King Dodo* 27. *Good business*. **ITEM**: Following canceled: *The Peddler* 24. *Peck and His Mother-in-Law* 28. *Montana Outlaw* 9.

**SHENANDOAH-THEATRE** (Arthur G. Snyder, mgr.): *Hottest Coon in Dixie* Oct. 22; big business. *The Only Way* 24; large and pleased audience. *At the Old Cross Roads* 26. *New cameragroup* 29. *Rachel Goldstein* 31. *Down by the Sea* 2. *Peck's Bad Boy* 5. *Trip to the Circus* 7. *8. Robert B. Mantell* 11.

**NEW CASTLE-OPERA HOUSE** (Jacob F. Geninger, mgr.): *Himmelsin's Ideals* closed Oct. 17-23 with *Deveraux Case*. *Slaves of the Mines*. *Back Among the Old Folks*. *Fanchon the Cricketer*. *In the Heart of the Storm*; co. and business good. *Eben Holden* 24; pleasing performance; good business. *A Trip to Egypt* 25; poor co.; fair house. *Irene Myers* co. 31-5.

**CARBONDALE-OPERA HOUSE** (G. W. Lowder, mgr.): *Louise Beaton in Rachel Goldstein* Oct. 29. *Bernstein Vandeville* co. 31. *El Capitán* 3. *Katherine Willard in Power Behind the Throne* 10. *Village Postmaster* 8. *Charles Loder in Fanny Side of Life* 10. *Stetson's U. T. C.* 11. *Showman's Daughter* 14. *Mildred Holland* 15. *Cupid and Co.* 16.

**JOHNSTOWN-CAMBRIA THEATRE** (H. W. Scherer, mgr.): *El Capitán* Oct. 20; good performance and business. *Sam T. Jack's Burlesques* 21; fair performance; good business. *Why Women Sin* 22; good performance and business. *King Dodo* 27. *Arizona* 28. *St. Stebbins* 29. *Cecilia Loftus in The Serio-Comic Governance* 31. *Dockstater's Minstrels* 1.

**WASHINGTON-LYRIC THEATRE** (D. B. Forster, mgr.): *Hamlet* Oct. 21. *Good business*; Harrison J. Wolf scored hit. *Graves-Morton Opera* co. in *Dorothy* 22; co. good; large business at two performances. *A Trip to Egypt* 24; pleasing performance; good business. *Why Women Sin* 28. *Uncle Hoxie* 29. *Kirk Brown* co. 31-5.

**BUTLER-LYNDA THATRE** (Fisher and Walters, mgrs.): *Garside Stock* co. Oct. 17-22; good business. *Plays*: *The Two Orphans*, *Resurrection*, *East Lynne*, *Deadwood Dick*. *Missouri Girl* 24; good performance; capacity. *Uncle Hoxie* 27. *Hottest Coon in Dixie* 31. *Holy City* 1.

**RENOVO-KANE'S OPERA HOUSE** (Kane Brothers, mgrs.): *Dunbar Male Quartette* Oct. 20; good attraction; poor house. *Uncle Josh Sprucey* 27. *Mary Emerson in His Majesty and the Maid* (Elks' benefit) 28. *Missouri Girl* 29. *Goodwin Patton in The Only Way* 10. *Two Married Men* 12. *Burr Stock* co. 14-16.

**BRADFORD-NEW BRADFORD THEATRE** (Jay North, mgr.): *St. Stebbins* Oct. 22; two fair houses. *Innocent Maids* 24. *Good business*; attendance. *Holy City* 25. *Delighted large audience*. *Wizard of Oz* 27. *Hi Henry* 1. *Slaves of the Mine* 2. *El Capitán* 8.

**KANE-TEMPLE THEATRE** (H. W. Sweezy, mgr.): *Innocent Maids* Oct. 22; light business, matinee and evening. *Holy City* 27. *Miss Bob White* 28. *Garside Stock* co. 7-9. *El Capitán* (benefit Citizens' Band) 10. *St. Plunkard* 17. *Rose Family* 19. *Burr Stock* co. 21-28.

**CLEARFIELD-NEW OPERA HOUSE** (C. E. Clark, mgr.): *Girls Will Be Girls* Oct. 20; S. R. O.; excellent co. *Myers Stock* co. 27-29. *Johnston Florentine* 7. *Al. Hoxie* 12. *El Capitán* 15. *The Peddler* 21. *St. Plunkard* 26. *The Strollers* 28. *Robert B. Mantell* 29.

**PHOENIXVILLE-COLONIAL THEATRE** (H. I. Brownback, mgr.): *The Only Way* Oct. 10. *Good business*. *Byron Opera* co. 15; good co.; fair attendance. *Span of Life* 22; excellent performance; *Peck's Bad Boy* 29. *Robert B. Mantell* 4. *Looping the Loop* 7. *MONONGAHELA-GAMBLE'S OPERA HOUSE* (H. L. Gamble, mgr.): *Uncle Josh Sprucey* 27. *Uncle Hoxie* 28. *When the Bell Tolls* 24; good business and co. *Sam T. Jack's Burlesques* 27. *Down on the Farm* 4. *Why Women Sin* 7. *Diller-Cornell* co. 14-19.

**IRWIN-OPERA HOUSE** (H. L. Meerhoff, mgr.): *Water* mgr.: *Hottest Coon in Dixie* 19; fair performance. *Graves-Morton Opera* co. in *Dorothy* 21; fair business; excellent performance. *Holy City* 2. *Why He Divorced Her* 3. *Down on the Farm* 7. *A Little Outcast* 10.

**MAUCH CHUK-OPERA HOUSE** (Robert Heberling, mgr.): *Arizona* Oct. 22; good audience; good performance. *New Big Sensation* co. 24; poor satisfaction; good house of male theatregoers. *The Only Way* 27. *Rachel Goldstein* 31. *The Missouri Girl* 9.

**HAZLETON-GRAND OPERA HOUSE** (Henry Water, mgr.): *Hottest Coon in Dixie* 19; fair performance. *Uncle Josh Sprucey* 27. *Uncle Hoxie* 28. *When the Bell Tolls* 24; good business and co. *Sam T. Jack's Burlesques* 27. *Down on the Farm* 4. *Why Women Sin* 7. *Diller-Cornell* co. 14-19.

**ALTOONA-ELEVENTH AVENUE OPERA HOUSE** (I. C. Misher, mgr.): *El Capitán* Oct. 21; 22; good business. *Girls Will Be Girls* 25; capacity; delightful performance. *King Dodo* 26; good patronage. *Arizona* 27; big house. *Cecilia Loftus* 1. *Beauty Doctor* 3.

**WILLIAMSPORT-LYCOMING OPERA HOUSE** (L. J. Fisk, mgr.): *Bennett-Moulton* co. closed Oct. 17-22 to good business. *Plays*: *A Jealous Wife*, *Shadowed Lives*. *The King's Command*. *The Belle of Virginia*. *The Working Girl*. *Betrayed*; plays satisfactory; pleased audiences.

**MEADVILLE-ACADEMY OF MUSIC** (E. H. Norris, mgr.): *Garside Stock* co. Oct. 24-29. *Plays* first half of week: *A Florida Romance*, *Two Orphans*, *Resurrection*. *St. Plunkard* 5. *Chicago Stock* co. 7-12. *Verna May* co. 21-29. *Yonnie Hoxie* 28.

**COLUMBIA-OPERA HOUSE** (John B. Bislingier, mgr.): *Corse Payton's Stock* co. Oct. 13-15 canceled. *Under Southern Skies* 19; good business. *A Trip to Chinatown* 20; fair house. *A Child of the Slums* 23; business, poor.

**SHARON-MORGAN GRAND OPERA HOUSE** (M. Rele, lessee; Lee Norton, bus.-mgr.): *Eben Holden* Oct. 22. *Good business*. *Shore Acres* 27. *When the Bell Tolls* 29. *Hottest Coon in Dixie* 1. *Slaves of the Mine* 4. *Little Outcast* 5.

**Mt. Carmel-G. A. R. OPERA HOUSE** (Joe Gould, mgr.): *East* Oct. 21. *Good business*; fair performance. *The Strollers* 25; good business and performance. *At the Old Cross Roads* 27. *Byron Opera* co. 31.

**LOCK HAVEN-OPERA HOUSE** (J. H. Musina, mgr.): *East* Oct. 17-22 in *Knobs of Tennessee*. *Eight for Million*. *Dr. Jekyll and Mr. Hyde*. *James Boys*; good business; excellent satisfaction.

**DU BOIS-AVENUE THEATRE** (A. P. Way, mgr.): *Why Women Sin* Oct. 20. *Good business*; fair audience. *Uncle Josh Sprucey* 27. *Good business*. *Hottest Coon in Dixie* 28. *Myers Stock* co. 31-5. *Garside, Condit and Mack* co. 14-19.

**LEBANON-ACADEMY OF MUSIC** (J. M. Neely, lessee; George T. Spang, mgr.): *Stetson's U. T. C.* Oct. 21. *Good business*; good houses, matinee and evening. *The Strollers* 31.

**RIDGWAY-OPERA HOUSE** (Hyde and Powell, mgrs.): *A Trip to Egypt* Oct. 19. *Good business*. *Elks Minstrels* (local) 24; capacity; fine performance. *El Capitán* 11.

**MILTON-OPERA HOUSE** (A. J. Blair, mgr.): *Hottest Coon in Dixie* Oct. 20; big house; pleased audience. *At the Old Cross Roads* 27. *Missouri Girl* 1.—**ITEM**: A large party from Milton witnessed *The Strollers* in Lewisburg Oct. 24.

**BERWICK-P. O. S. OF A. OPERA HOUSE** (F. R. Kitchen, mgr.): *Arizona* Oct. 21; full house; performance good. *Rachel Goldstein* 26; fair house and co. *The Missouri Girl* 7.

**LEWISBURG-OPERA HOUSE** (H. Eyer Spyrker, mgr.): *The Strollers* Oct. 24; S. R. O. sign out at 8 o'clock; performance pleased large audience. *Missouri Girl* 3. *Peck's Bad Boy* 11.

**FREELAND-GRAND OPERA HOUSE** (J. J. McMillan, mgr.): *At the Old Cross Roads* Oct. 22. *Good business*. *El Capitán* Oct. 1. *Down by the Sea* 3.

**MERCER-ORR'S OPERA HOUSE** (Charles T. Byers, mgr.): *Innocent Maids* Oct. 20; fair performance; small house. *Missouri Girl* 22. *Good business*. *Chesed De Yonde* Oct. 23. *Good business*. *Why Women Sin* 28. *King Dodo* 29.

**WELLSBORO-BACHE AUDITORIUM** (Dartt and Dartt, mgrs.): *Cleveland Ladies' Orchestra* Oct. 31. *Daniel Sully in Chief Justice* 4.

**WEST CHESTER-ASSEMBLY BUILDING** (Davis Beaumont, mgr.): *Eight Bells* Oct. 21; S. R. O. *A Circle Day* 5.

**ST. MARKS-TEMPLE THEATRE** (John S. Spear, mgr.): *Uncle Josh Sprucey* Oct. 28.

## RHODE ISLAND.

**NEWPORT-OPERA HOUSE** (Cahn and Cross, mgrs.): *Down on the Farm* Oct. 21; crude rural drama; light attendance. *Why Women Sin* 26. *Black in Back* 27. *Good business*. *At the Old Cross Roads* 28. *Good business*. *Why Women Sin* 29. *Good business*. *Why Women Sin* 30. *Good business*. *Why Women Sin* 31. *Good business*. *Why Women Sin* 32. *Good business*. *Why Women Sin* 33. *Good business*. *Why Women Sin* 34. *Good business*. *Why Women Sin* 35. *Good business*. *Why Women Sin* 36. *Good business*. *Why Women Sin* 37. *Good business*. *Why Women Sin* 38. *Good business*. *Why Women Sin* 39. *Good business*. *Why Women Sin* 40. *Good business*. *Why Women Sin* 41. *Good business*. *Why Women Sin* 42. *Good business*. *Why Women Sin* 43. *Good business*. *Why Women Sin* 44. *Good business*. *Why Women Sin* 45. *Good business*. *Why Women Sin* 46. *Good business*. *Why Women Sin* 47. *Good business*. *Why Women Sin* 48. *Good business*. *Why Women Sin* 49. *Good business*. *Why 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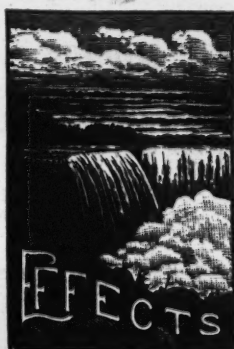
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